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DER

AEGYPTISCHEN ALTERTHÜMER UND GIPSABGÜSSE

VON

R. LEPSIUS

HERAUSGEGEBEN VON DER GENERALVERWALTUNG

PREIS 50 PFENNIG

BERLIN
WEIDMANNSCHE BUCHHANDLUNG
1879

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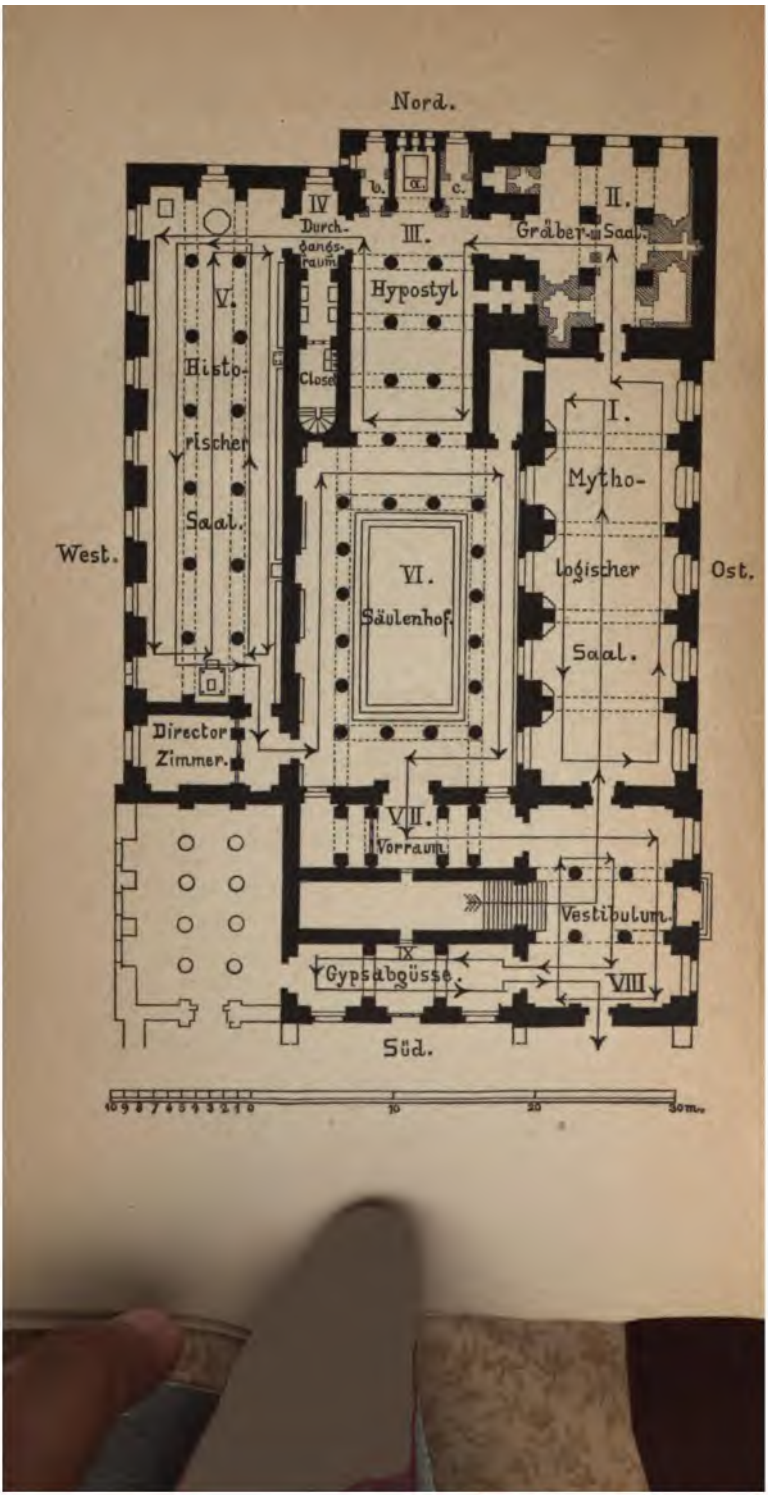
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AEGYPTISCHE ABTHEILUNG.*)

Die Aegyptischen Räume sind vom Vestibulum des Neuen Museums aus zugänglich. Zwei Thüren rechts vor der Haupttreppe führen zu den Originaldenkmälern, eine dritte, links davon, zu den Gypsabgüssen.

Die vereinigten früheren Sammlungen des Generals von Minutoli (1823 angekauft), der Herren Passalacqua (1827), von Bartholdy und von Koller (1830), sowie des französischen Generalkonsuls in Alexandrien Drovetti (1837) und des Herrn Saulnier fils (1839) waren früher im Schlosse Monbijou aufgestellt. Der Ausbau der Aegyptischen Räume im Neuen Museum und die Aufstellung der Denkmäler in denselben fiel zusammen mit der Rückkehr der von König Friedrich Wilhelm IV. in den Jahren 1842—46 nach Aegypten und Aethiopien gesendeten wissenschaftlichen Expedition, so dass die in ägyp-

*) In der hier folgenden Uebersicht werden nur die wichtigsten Gegenstände der Abtheilung, welche mit einer besonderen fortlaufenden Nummer auf gelbem Papier versehen worden sind, aufgeführt. Auch über die Wandgemälde in den Räumen I. III. V. VI. des hier beigefügten Grundplanes werden hier nur kurze Andeutungen gegeben. Eine ausführlichere Beschreibung der Wandgemälde ist in zwei besonderen Ausgaben (mit und ohne die Abbildungen) publicirt und im Museum käuflich, in welcher die so eben genannten Räume durch D. B. C. A. bezeichnet sind.

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tischem Style entworfene Architektur und die Wandmalereien nach Angabe und mit Hülfe der Mitglieder dieser Expedition ausgeführt werden konnten. Die Sarkophage im „Mythologischen" Saale (I) und die kleineren Gegenstände in den Schaukästen des „Historischen" Saales (V) gehören grösstentheils den früheren Sammlungen an. Die von der Preussischen Expedition in Aegypten gesammelten Denkmäler waren vornehmlich vom historischen und kunsthistorischen Standpunkte aus gewählt worden; zu ihnen gehören die drei vollständigen Grabkammern und die übrigen, alle dem Alten Reiche angehörigen, Gegenstände im „Gräbersaale" (II), sowie die meisten grösseren Denkmäler im „Historischen" Saale. Auch die Gypssammlung (VIII), die einzige bisher vorhandene, wurde vom Verfasser dieser Uebersicht vornehmlich vom kunsthistorischen und speciell ikonographischen Gesichtspunkte aus angelegt, theils durch ausgewählte Abgüsse von Denkmälern der grossen Europäischen Museen, theils durch solche, die in Aegypten selbst von der Preussischen Expedition, und später im Museum von Bulaq genommen wurden.

Die im Vestibulum aufgestellten Gypsbüsten und Statuen werden unten bei der Beschreibung der Gypssammlung aufgeführt.

I. SARKOPHAG-SAAL.

Zu beiden Seiten der Thüren am Eingange und am Ausgange des Saales stehen vier Statuen der löwenköpfigen Göttin *Sechet*, der Gefährtin des *Phtha* (Hephaistos) in schwarzem Granit, das papyrusförmige Scepter in der Hand. Theben, Karnak, Dyn. XVIII.

OESTLICHE SARKOPHAGREIHE,

rechts von der Eingangsthür beginnend.

Jeder Steinsarkophag enthielt einen oder mehrere eingeschachtelte Särge in Holz oder Pappwerk; der innerste enthielt die eingewickelte Mumie.

1. Hölzerner Sarkophag; Deckel in Mumienform; Gesicht vergoldet; ebenso drei Quer- und ein Mittelstreifen und deren hieroglyphische Inschriften, während die am Untertheil des Sarges nur gelb gemalt sind; der Brustschmuck bunt; alles auf einem glänzend schwarzen Grunde, wie dies in Theben während der XVIII. Dyn. üblich war. Der Inhaber war ein Beamter des Ammonstempels , *Merī*. Vermuthlich aus Theben, Dyn. XVIII.
2. Hoher Sarkophag in rothem Granit; Deckel in Mumienform; Hände mit Emblemen sichtbar. Der Verstorbene war ein Schützenofficier der Kavallerie Namens , *Merīti*. Vermuthlich aus Memphis, Dyn. XIX. XX.
3. 4. 5. No. 3 grosser Holzsarkophag, bunt auf weissem Grunde; Mumienform; Gesicht grün (symbolische Farbe des Osiris). Die Inschriften nennen als Verstorbene die Hausherrin , *Ta-iri-schop*.

In diesem Sarge stand der kleinere No. 4; Gesicht grün. Innenseite beschrieben.

In diesem Sarge No. 4 lag die Mumie No. 5. Sie ist mit einem Netz, zum Theil Stickerei, von bunten Glasperlen bedeckt. — Das zugehörige Kästchen enthält die balsamirten inneren Theile des Körpers. Auf dem Deckel sind die 4 Söhne des Osiris abgebildet, welchen diese Theile geweiht waren; sie sind hier alle 4 mit Menschen-

köpfen dargestellt. Vermuthlich aus Theben, etwa Dyn. XXVI.

6. Grosser Sarkophag aus schwarzem Granit, reich mit Figuren und Inschriften bedeckt; zeichnet sich auch durch eine astronomische Himmelsdarstellung an der Unterseite des Deckels aus. Die Aussenseite des Deckels ist nach allen Seiten abgeschrägt, über den Füssen aber viereckig, am Kopfende rund. Der Verstorbene, ein Grossoffizier des Königs, hiess , *Necht-neb-f* (Nektanebus), war Sohn des *Pet-amon* und der *Tachbes*, deren Mutter *Mert-hapi* die Schwester des Königs Nektanebus, des letzten einheimischen Königs von Aegypten (358—340 v. Chr.) war. Vermuthlich aus Memphis.

7. Holzsarkophag in Mumienform; bunt auf goldgelbem Grunde. Die Verstorbene war eine Pallas (heilige Jungfrau) des Ammon-Ra, mit Namen , *Tent-âmen*. Vermuthlich aus Theben, Dyn. XIX.

8. 9. 10. Drei hölzerne Mumienkasten aus dem Alten Reiche, von denen einer im andern stand. Flache Deckel; der des grössten erhöht sich leicht nach dem Kopfe zu. Die Seitenwände sind mit der im Alten Reiche besonders häufigen Grabthürenverzierung bedeckt in bunten Farben. Das Innere der beiden ersten Särge ist mit langen wohlerhaltenen Inschriften ausgeziert, welche das besondere Interesse haben, dass sie zu den ältesten uns erhaltenen Texten des Todtenbuchs gehören und namentlich das kosmogonisch wichtige Kapitel 17 enthalten (cf. No. 25). Um den Hauptsarkophag stehen Figuren, bemannte Schiffe, welche den Leichentransport darstellen, Schüsseln und Vasen zu Speise und Trank für den Todten, ein Kopfhalter, Stäbe,

sowie Kopf und Knochen des Opferstiers. Diese Gegenstände umgaben ebenso den Sarkophag in der Grabkammer. Der Verstorbene war der Palastaufseher , *Mentuhotep*. Theben, Dyn. XI.

11. Bunter Holzsarkophag einer Pallas des Amon Namens , *Tau-hurt*. Mumienform; goldgelber Grund. Theben, Dyn. XIX.

12. Sarkophag in schwarzem polirtem Granit; fünfseitiger Deckel, am Kopfende rund, des Officiers , *Pet-hiset*, Sohn des Officiers *P-se-n-Hathor* und der *Nit-it* (Nitetis).

13. Mumienhülle in Pappwerk, bunt auf weissem Grunde; Gesicht unbärtig; dunkelroth; des jugendlichen , *Nes-pnuter-Rā*. Muthmasslich aus Theben, Dyn. XXII—XXVI. Hierin lag die jetzt ausgewickelte zwischen Glasschrank 6 und 7 liegende Mumie.

14. Später Holzsarkophag aus Sykomorenholz, in eigenthümlichem, bis jetzt sonst nicht wiederkehrendem Stile, der griechischen oder römischen Einfluss erkennen lässt. Der Deckel stellt die volle Gestalt der Verstorbenen dar, den Leib ganz in Flügel gehüllt, die Arme frei gearbeitet und, wie auch die Fussspitzen und ein jetzt fehlender Kopfputz, besonders angesetzt; die Hände hielten ein Scepter, das nicht mehr vorhanden ist; sonst ist die gute und sorgfältige Arbeit überall wohl erhalten, bis auf die bunten Farben, die grösstentheils verschwunden sind. Die auf dem Gürtel eingegrabene Inschrift enthält den unleserlichen Namen der Verstorbenen. Der Sarg wurde von der Preussischen Expedition in Cairo gekauft und stammt aus Memphis.

15. Bunte Mumienhülle der [illegible], *Mut-ás-ánch,* in Pappwerk auf weissem Grunde gemalt, mit vergoldetem Gesicht. Vermuthlich aus Theben, Dyn. XXII—XXVI. Hierzu gehört die jetzt ausgewickelte Mumie No. 45.

16. Hoher Sarkophag aus rothem Granit, des [illegible], *Pe-hon-nuter.* Die Arme flach auf der Brust gekreuzt. Vermuthlich aus Memphis, Dyn. XIX. XX.

17. Sarg aus Bretern zusammengefügt mit flachem nach dem Kopfe zu leicht aufsteigendem Deckel. Die Inschriften scharf, in gutem Stile. Der Verstorbene [illegible], *Senbef,* Sohn des *Pe-seti,* und der *Tent-kebt,* war Prophet des Phtha, Osiris, Thoth und anderer Götter, wie auch des ersten historischen Königs *Menes* und des Königs *Ser* der III. Dyn. Da der Sarkophag unzweifelhaft in die XXIV—XXVI. Dyn., die Zeit der Psametiche, gehört, so sind diese Kulte ältester Könige noch in so später Zeit bemerkenswerth. Er stammt wahrscheinlich aus Memphis. Die Breter wurden aus der Sammlung Clot-Bey zu Cairo gekauft.*) Aus der Vergleichung mit Sharpe, Eg. Inscr. II, 96, geht hervor, dass das Kopfbret und die anstossenden Leisten der Langseiten in den Besitz des Dr. Lee zu Hartwell gekommen sind. Das Fussbret und ein Theil des Deckels dieses auch durch seine Form merkwürdigen Sarkophags sind ganz abhanden gekommen.

WESTLICHE SARKOPHAGREIHE,

links von der Ausgangsthür beginnend.

In der Ecke steht ein Gypsabguss eines Sarkophagdeckels (Gypse No. 227).

*) Publ. in den „Denkmälern" der Preuss. Expedition III, 276.

18. Sarkophag in Kalkstein; Mumienform ohne sichtbare Arme. Der Verstorbene hiess , *Aāhmes* (Amasis), Sohn der *Ta-āmen*. Er heisst unter andern auch „Prophet in der Wohnung des *Ramses Miamun* (Dyn. XIX, 3) im Tempel zu Memphis" und „Prophet der *Secht* ( ) im Hause der *Secht* des Königs Sahura" (Dyn. V, 2). Dass er gegen Ende des 3. Jahrh. v. Chr. lebte, geht daraus hervor, dass er auch Prophet der Euergeten und der Philopatoren genannt wird. Er stammt ohne Zweifel aus Memphis.

18 a. Eine weibliche Kindermumie in vergoldeter Papphülle und doppeltem Kasten. Theben.

18 b. Die Papphülle einer Mumie aus verschiedenen Lagen bestehend; die Mumie ist die der Priesterin des Ammon *Tent-amen*, die unter König Usarkon I. lebte. Dyn. XXII, 2.

19. Unbeschriebener Sarkophag von schwarzem polirtem Granit schön gearbeitet in Mumienform. Das Gesicht flach und niedriger als der Leib. Vermuthlich aus Memphis, Dyn. XXVI.

20. Mumienkasten aus Pappwerk, bunt auf weissem Grunde. Name zerstört. Mumie darin liegend. Theben, Dyn. XII - XXVI.

21. Sarkophag aus schwarzem fein polirtem Granit. Deckel neunseitig. Auf der oberen Fläche die Formel, die von ältester Zeit her für die Sarkophage besonders bestimmt war. An den schmalen Seiten Buckel zum Niederlassen des Deckels. Der Inhaber hiess , *Ānch-Hor*, Sohn des *Bek-en-renf*. Muthmasslich aus Memphis, Dyn. XXVI.

22. Bunter Holzsarkophag des , *Pechala-en-chonsu*, Sohn der *Chonsu-iri-tis*. Die ein-

gewickelte Mumie liegt darin. Muthmasslich aus Theben, Dyn. XIX.

23. Holzsarkophag in Mumienform, bunt auf goldgelbem Grunde. Die Mumie des , *Petbast,* Sohn des *Hor-ut'a* und der *Ta-mà,* liegt darin. Muthmasslich aus Theben, Dyn. XXIII.

24. Sarkophag in Kalkstein, des , *Hor-nebānch,* Sohn der *Ta-tekelmī.* Muthmasslich aus Memphis, wahrscheinlich aus Ptolemäerzeit.

25. Bunter viereckiger Holzsarkophag mit flachem Deckel, des , *Sebek-ā,* Sohn des *Mentu-mursuānchu.* Er ist wichtig, weil er wie No. 8—10. in das Alte Reich gehört und gleichfalls älteste Texte des Todtenbuchs an den Innenwänden enthält.

26. Sarkophag aus Kalkstein in Mumienform des , *Unnofre,* Sohn der *Tent-āmen.* Muthmasslich aus Memphis, Ptolemäerzeit.

27. Hölzerner Sarkophag in Mumienform, bunt mit hoch aufgetragenen Farben auf goldgelbem Grunde; auch inwendig reich bemalt; des , *Beken-chonsu.* Muthmasslich aus Theben, Dyn. XIX. Auf der Brust der Mumie fand sich der Skarabäus No. 325.

28. Holzsarkophag, bunt auf weissem Grunde, eines Priesters des Ammonshauses *Tutmut-Afānch,* Sohn des *Nechtef-Mut.* Mumie darin. Theben, Dyn. XXIV.

29. Sarkophag aus schwarzem Granit; Deckel fünfseitig, aussen und innen reich beschrieben. Der Untertheil ist von einem etwas verschiedenen helleren Granitblocke, der ausserdem am Kopfende nicht ganz zureichte; daher eine Höhlung blieb, die gleichwohl mit Schrift ausgefüllt wurde. Der Verstorbene hiess , *Hāpi-āmu,* Sohn des

Toschr-Hapi und der *Ta-chāu*. Muthmasslich aus Memphis. Dyn. XXVI.

30—33. Drei hölzerne Sarkophage, die ineinander standen. Der äusserste (No. 30) hat den Deckel gewölbt, mit 4 Eckpfosten. Der mittlere (No. 31) in Mumienform mit eingelegten Augen; Kopf schön geschnitten. Der innerste (No.32) auch in Mumienform, bunt auf goldgelbem Grunde, aussen und innen mit viel Schrift. Die Mumie (No. 33) mit Perlendecke, worauf ein geflügelter Skarabäus, die 4 Osirissöhne, und ein Inschriftstreifen, alles vergoldet. Dazu ein Kästchen, wie oben bei No. 5. Der Verstorbene hiess , *Pī-setf*, Sohn des *Pet-āmen* und der *Schetep-en-Hiset*. Theben, Dyn. XIX.

34. Hoher Sarkophag aus rothem Granit, des , *Horā*. Deckel in Mumienform. Auffallend ist der Seitenzopf auf der rechten Seite, der sonst nur Prinzen und Prinzessinnen zukommt. Muthmasslich aus Memphis, Dyn. XIX. XX.

35. Hölzerner Sarg in Mumienform, bunt auf goldgelbem Grunde; Gesicht gelb. Die Inschriften nennen die Hausfrau, Pallas des Ammon, Amme des Chonsukindes, Namens , *Mutāutu*. Muthmasslich aus Theben, Dyn. XIX.

OESTLICHE FENSTERSEITE,

rechts von der Eingangsthür beginnend.

In den fünf Fenstern, die ins Freie führen, stehen fünf Schaukästen, welche eine Anzahl kleiner Gegenstände in Bronze, Stein, Holz etc. enthalten. Dieselben Klassen kehren in reicherer Auswahl in den Schaukästen des „Historischen

Saales" (No. V) wieder. Wir verweisen daher für Einzelnes auf die Beschreibung dieser letzteren.

Erster Schaukasten

enthält, ausser kleinen Bronzen,

36. eine Sammlung moderner Fälschungen, deren Vergleichung mit den ächten Gegenständen derselben Art in mehr als einer Hinsicht von Interesse ist. Grössere und kleinere Figuren in Stein, Skarabäen, besonders die grossen Bronzefiguren, Ringe u. s. w. werden von Europäern und Fellahs in Aegypten massenweise zum Verkaufe an die Fremden fabricirt, auch kleine Papyrusrollen aus einigen werthlosen Fetzen zusammengeklebt. Die vorliegende Sammlung wurde von der Preussischen Expedition in Aegypten gemacht. Es gehören dazu namentlich mehrere Skarabäen, welche die verschiedenen Stadien ihrer Herstellung zeigen, wie sie von dem als Urheber ermittelten Fellah in Theben mitgetheilt wurden. Sie sind mit grossem Geschick in denselben weichen Stein, dessen sich die alten Aegypter bedienten, geschnitten, dann mit eingegrabener Schrift versehen, endlich mit gepulverter, mit Salzwasser gemischter Glasmasse bestrichen, die zwischen Kupferplatten zu einem grünen Porzellanüberzuge gebrannt wurde.

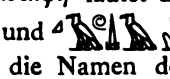
Dahinter stehen 15 chinesische Schnupftabaksfläschchen, die, nach früherer Annahme, aus altägyptischen Gräbern stammen sollten, aber mit den Pilgern über Mekka nach Aegypten kommen.

Zur Linken des ersten Fensters liegen mehrere Proben versteinerten Holzes vom Gebel el ahmar bei Cairo.

Zweiter Schaukasten:
Stein- und verglaste Sachen.

37. Rechts und links davon stehen 3 beschriebene Holzkasten, welche in ihren Fächern Vasen mit den mumisirten inneren Theilen des Verstorbenen enthielten.

Dritter Schaukasten:
Irdene und Holzsachen.

38. Rechts davon: Kleiner Sarkophag, zwei Kindermumien enthaltend, aus Sykomorenholz. Unbemalt, mit hieroglyphischer und griechischer schwarzer Aufschrift. *Σενσάως καὶ Τκαῦθι ἀδελφή* lautet die griechische Inschrift, und  , *Ta-Sen-sat* und *(T)-kaut'a* lauten die Namen der hieroglyphischen Aufschrift. Sie waren Kinder einer *Kleopatra,* das eine 4 Jahre und 4 Tage, das andere 2 Jahre 10 Monate und 20 Tage alt. Gewölbter Deckel mit viereckigen Eckpfosten.

39. Aehnlicher Sarg eines Kindes, mit dreifacher (hieroglyphischer, demotischer und griechischer) Inschrift; die griechische lautet *Φαμῖνις Ἡρακλείου* (*ἔτη*) *β*, Phaminis, Sohn des Herakleios, 2 Jahr (alt). Im Innern liegt die Mumie; auf dem Boden ist das Kind in griechischer Tracht gemalt.

Vierter Schaukasten:
Bemalte Holztafeln und Sandalen aus Schilf.

40. Links davon: eine hohe Wein-Amphore in gebrannter Erde; an der Wand ein Bret von einem Sarge mit hieroglyphischer und demotischer Inschrift.

Fünfter Schaukasten:
Einbalsamirte Thiere, u. a.

WESTLICHE FENSTERSEITE,

links von der Ausgangsthür beginnend.

41. Ein hölzernes Ruhebett auf 4 Füssen, dessen Boden aus Palmenstöcken gebildet war.

Erster Glasschrank:

Eine Kindermumie, Theile von Mumien, ein durch Anheilung eines Bruches bemerkenswerther Knochen.

Zweiter Glasschrank:

Thiermumien und Früchte.

42. Grosser sorgfältig geflochtener Korb mit Deckel.
43. Zwei Schädel von geopferten Steinböcken (ovis tragelaphos).

Unter dem Fenster:

44. Einfacher Kindersarg in Holz.
45. Mumie aus dem Sarkophage No. 15.

Dritter Glasschrank:

Obere Abtheilung: gemalte Holz-Stelen, darunter eine auf einer Treppe stehende und von dem Vogel der Seele gekrönte, etc.

In der unteren Abtheilung:

46. Hölzerner Eselsattel.
47. Dreibeiniger Sessel mit hölzernem Sitze.
48. 49. Zwei niedrige geflochtene Sessel.
50. Eine Lederschürze.

Am Pfeiler:

51. Eine Anzahl Linnen-Proben von Mumienhüllen.

Vierter Glasschrank:

Bunte hölzerne Todtenstelen, Köpfe von Sarkophagdeckeln, hölzerne Statuetten, Kopfhalter u. a.

Unter dem Fenster:

52. Sehr einfacher, wohl erhaltener Holzsarkophag einer Frau [hieroglyph], *Senib*. Darüber die zugehörige Mumie.

Fünfter Glasschrank:

Hölzerne gemalte Osirisbilder, Verstorbene darstellend; Sperber des Horus, Stelen, Breter.

Am Pfeiler:

53. Ein grosses Netz von bunten Perlen, das über einer Mumie ausgebreitet war. In der Mitte sind die vier Osirissöhne und darunter eine hieroglyphische Inschrift in Perlen gestickt, wie bei No. 5.

Sechster Glasschrank:

Hölzerne gemalte Osirisbilder. In der Mitte eine klagende Isis aus gemaltem Holze, wie sie zu den Füssen des Sarkophags aufgestellt zu werden pflegte.

Siebenter Glasschrank:

Verglaste Figuren, Stelen, Gefässe, gebrannte Kegel mit Inschriften; auch eine Anzahl Steinscherben aus dem Felsengrabe Sethos I. in Theben mit den frisch erhaltenen Farben, die zu jener Zeit für Wandmalereien in Gebrauch waren.

Achter Glasschrank:

Verschiedene Steinsachen, flache Schalen, etc.

Im Fenster:

54. Kopf in gebranntem Thone, Obertheil eines Sarkophagdeckels.

55. Gut geschnittener Kopf vom Deckel eines Holzsarkophags.

WANDGEMÄLDE IM SAAL I.

Die Wände dieses Saales sind grösstentheils mythologischen Inhaltes und geben eine Uebersicht der hauptsächlichsten Götterformen.

An den schmalen Wänden sind zu beiden Seiten der Thüren die Localkulte der vier ältesten ägyptischen Reichs-Residenzen dargestellt. Ueber der

nördlichen Thüre erscheint links die Triade des *Osiris*, der *Isis* und des *Horus*, der Lokalgötter der vorhistorischen Residenz This in Oberägypten; rechts die Götter der zweiten Residenz, Memphis, welche von This aus Menes gegründet, *Ptah*, *Sechet*, *Imhotep* und *Neith*. Ueber der südlichen Thür ist links die Triade der dritten Residenz, Theben, *Ammon*, *Mut* und *Chonsu* dargestellt, und rechts die Episode des Sonnenkultus, für welchen *Chu-en-aten* (Amenophis IV.) einen Tempel in seiner neuen Residenz, der „Stadt des Sonnendiskus", erbaute.

An den Vorderseiten der 8 Pfeiler sind die 7 Götter der ersten göttlichen Dynastie, nämlich an der Ostseite *Mentu*, *Atmu*, *Schu* und *Seb* (Kronos), an der Westseite *Osiris*, *Set* (Typhon), *Horus* (Apollo) und am achten der erste Gott der zweiten Götterdynastie, *Thoth* (Hermes) abgebildet.

Auf den Nebenseiten der Pfeiler sind die Gottheiten zugefügt, welche stets als jenen 8 Göttern zugesellt erscheinen.

Ueber diesen Darstellungen und den Fenstern zieht sich ein Fries hin, der gleichfalls mythologischen Inhaltes ist, nämlich:

Auf der Westseite lange Götterprozessionen, die sich von links zum Osiris auf seinem Throne der Oberwelt, von rechts zum Horus, des Osiris Nachfolger im Regiment der Oberwelt, hinter welchem Osiris auf seinem Throne der Unterwelt erscheint, mit Geschenken zur Feier ihrer Thronbesteigung begeben. Die 4 Vögel verkünden das Ereigniss den 4 Himmelsgegenden.

Links davon schliesst der Fries der Westseite mit einer Darstellung der 8 Elementargötter.

Auf der Ostseite Prozessionen der grossen Götter mit den ihnen zugesellten Göttinnen, die

von beiden Seiten anbetend auf die Mondscheibe zugehen. Am Schlusse der Götterreihen erscheinen rechts Ptolemaeus Euergetes I. und seine Gemahlin Berenike, links die Eltern desselben, Ptolemaeus Philadelphus und dessen zweite Gemahlin Arsinoë II.

Auf der Südseite Darstellungen aus dem Todtenbuche, Begräbniss und Auferstehung des Todten.

Auf der Nordseite Todtengericht und Feldarbeit in den Elysäischen Feldern.

Von den Deckenbildern enthalten die beiden äussersten in 24 Feldern die Verzeichnisse der das Jahr hindurch von 15 zu 15 Tagen in jeder der 12 Nachtstunden aufgehenden Sternbilder des ägyptischen Himmels, wie sie in den Thebanischen Königsgräbern an den Decken dargestellt sind. Das 2. Deckenbild vom Eingange her, ist die Himmelsdarstellung aus dem Tempel Ramses II. zu Theben. Das 4. Deckenbild ist die Himmelsdarstellung aus dem Grabe des Königs Sethos I. zu Theben. Das mittelste Feld der Decke wird von einer Darstellung des Thierkreises von Dendera eingenommen. Die Zeichnung dieses wichtigen Denkmals aus dem Ende der Ptolemäerzeit, welches die griechischen Zodiakalzeichen in den ägyptischen Himmel versetzt, ist in vergrössertem Massstabe nach einem Papierabdrucke des in Paris befindlichen Originals wiedergegeben.

Die Architrave enthalten astronomische Darstellungen der Götter der Tagesstunden, der Monate, der Jahreszeiten, und verschiedener Gestirne aus Edfu.

II. GRÄBERSAAL.

Alle Gegenstände, welche in diesem Raume aufgestellt sind, gehören dem Alten Reiche Aegyptens an, von der IV. bis XIII. Dynastie, c. 3000 bis 2000 v. Chr. Aus den früheren Dynastien vor der IV. sind ausser einigen Pyramiden keine Denkmäler bis jetzt nachweisbar. Während der nächst späteren Dynastien bis zur XVII. regierten die aus Asien eingefallenen Hyksos, aus deren Zeit gleichfalls sichere Monumente kaum vorhanden sind.

An den Wänden des Gräbersaales sind ebenso wie an denen des Vestibulums Gypsabgüsse von Basreliefs aus Gräbern des Alten Reiches in Saqqarah ausgehängt. (Gypse No. 243—296.)

Die drei Grabkammern, welche von der Preussischen Expedition in Aegypten abgebrochen wurden und hier wieder aufgebaut sind, gehörten den Nekropolen von Memphis an. Diese Kammern dienten nicht zur Beisetzung der Sarkophage mit ihren Mumien, welche vielmehr unter dem Grabgebäude in tiefen verschlossenen Felsenkammern aufbewahrt wurden, sondern waren für den Todtenkult der nachgelassenen Familien bestimmt, und blieben daher zugänglich. Die Grabgebäude wurden noch bei Lebzeiten des Inhabers erbaut, daher die Darstellungen an den Wänden diesen mit seiner Familie, seinen Dienern und umgeben von seinem Besitzthum abzubilden pflegen. Jedes Grab war in der Regel nur für eine Person bestimmt und enthält an der Westseite der Kultuskammer eine Blendthüre, als Symbol der Grabesthüre, hinter welcher im westwärts gelegenen Hades der Verstorbene, der die Todtenopfer empfing, gedacht

wurde. Gehörte das Grab mehreren Personen, so enthielt die Westwand zwei oder so viele besondere Blendthüren, als Personen verehrt wurden. Das übrige Gebäude, zu welchem die Kammern gehörten, war massiv, länglich viereckig und mit flacher Decke versehen, von welcher ein senkrechter viereckiger Schacht zuweilen an 60 Fuss tief durch das Gebäude in den Fels und auf dem Boden seitwärts zur Sarkophagkammer führte.

Grabkammer des *Âmten*.

Die zweite Kammer rechts für den aus dem mythologischen Saal Eintretenden ist die älteste unter den dreien, und, mit Ausnahme der beiden grossen Pyramiden von Dahschur, eines der ältesten bis jetzt nachweisbaren Denkmäler nicht nur in den Europäischen Museen, sondern selbst in Aegypten. Sie gehörte zu einem Grabgebäude des Pyramidenfeldes von Saqqarah*) und ist wahrscheinlich unter dem ersten Könige der IV. Dynastie gebaut. Der Grundriss erhält, abweichend von andern Kammern, durch den langen schmalen Eingang und die tief eingeschnittene Blendthüre gegenüber fast Kreuzesform. Die Aussenwand und die Rückwand der Kammer sind nach oben leicht zurückweichend. Sie scheint nicht unmittelbar von der Strasse aus zugänglich gewesen zu sein, da sie trotz des runden Thürbalkens in der Mitte des Eingangs keinen Thürverschluss hatte. Bemerkenswerth ist ferner, dass nicht nur die Thürbalken, sondern auch die runden Steinbalken der Decke in diesem ältesten Baudenkmale schon Nachahmung des Holzbaues zeigen. Alle Wände sind mit Darstellungen und

*) No. 6 auf dem Plane der Denkm. I, 33. Grundriss und Durchschnitt I, 38, b.

Inschriften bedeckt (Denkm. II. 3—7). Der Verstorbene ist nicht weniger als 14 mal dargestellt. Seine Diener schlachten den Opferstier, verrichten Ceremonien vor ihm, tragen Geräth und Todtenspenden herbei, darunter auch Gazellen und Steinböcke, deren Jagd abgebildet ist, nebst anderen Thieren des Feldes wie Igel, Schakal (?), Ichneumon, Hase, Springmaus. Seine Dörfer durch Männer und Frauen dargestellt bringen Speise und Trank. Zweimal ist er mit langem Kleide sitzend dargestellt, einmal als fetter alter Mann. Der Verstorbene, Namens *Āmten,* scheint nicht verheirathet gewesen zu sein, da im Grabe kein Familienglied erwähnt wird. Er war Verwandter des Königs *(rech suten)*, und Prophet *(hon-nuter)*, zugleich aber Administrativbeamter in 10 verschiedenen unterägyptischen Nomen und mit vielen andern Aemtern und Titeln bedacht, unter andern auch Chef des Todtentempels des Königs *Snefru,* des ersten Königs der IV. Dynastie. Die Zeichnung der Bilder und Hieroglyphen ist sorgfältig und stilvoll, doch im Vergleich mit andern Denkmälern der Pyramidenzeit hart und archaisch. An der schmalen Wand rechts vom Eintretenden ist ein schmales Fenster, welches in einen rohen rings verschlossenen Raum

57. führte, in welchem sich die kleine sitzende Granitstatue desselben *Āmten* vorfand, welche jetzt ausserhalb der Thüre aufgestellt ist.*) Der Stil ist plump und alterthümlich. Der Name steht an der Seite des Thrones.

57 a. Eine grosse Alabastervase mit Inschrift aus dem 1. Jahre der Triakontaeteris unter König *Pepi.* Dyn. VI.

*) Denkm. II, 120, a—e.

58. Grabkammer des [illegible], *Mer-ab.*
Das Grab gehört zum Todtenfelde der Pyramide des Chufu (Cheops).*) Es war für zwei Personen bestimmt und hat daher zwei Schachte und zwei Sarkophagkammern. Deshalb hat auch die Westseite der Kultuskammer zwei Blendthüren. Als die Kammer geöffnet wurde, waren die Farben der Darstellungen und Inschriften noch vollkommen frisch und unbeschädigt erhalten und konnten danach publizirt werden.**) Jetzt ist durch den Transport und die Feuchtigkeit der Luft die dünne Kalkschicht, welche die rohe Kalksteinfläche bedeckte, sammt den Farben darauf bis auf wenige Spuren verschwunden. Wo die Thüre sass, die sich nach innen öffnete und an den Thürbalken anschlug, ist an dem Orte zu sehen, wo in einem jetzt herausgefallenen Granitstein die obere Thürangel sich bewegte. Die Aussenwand ist wieder nach oben zurückweichend. Der Verstorbene Namens *Mer-ab* war ein Prinz, wahrscheinlich Sohn des Königs Chufu, des 2. Königs der IV. Dynastie. Er ist aussen und innen vielfach abgebildet. Aus seinen Titeln geht hervor, dass er zugleich Offizier, Prophet des Königs Chufu, und über alle Bauten des Königs im ganzen Lande gesetzt war. Neben ihm erscheint öfters nicht seine Frau, sondern seine Mutter, Namens *Setat,* welche eine königliche Tochter, aber nicht Königin, also eine Nebenfrau seines königlichen Vaters war. Von seinen Söhnen hat der älteste den Namen des Königs Chufu als Theil seines Namens: *Chufu-mer-nuteru;* der zweite heisst *Merab-netes* (d. i. Merab der Kleine). Von

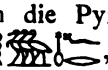
*) Grab No. 24 auf dem Plane der „Denkmäler" I, 14: Grundriss und Durchschnitt ebendas. I, 22,
**) Denkm. II, 18—22.

den Namen der Dörfer oder Landsitze des Verstorbenen sind 8 mit dem Namen des Chufu zusammengesetzt.

59. Grabkammer des , *Manofre.*
Das Grab, dem diese Kammer zugehörte, liegt auf dem Gräberfelde von Saqqarah*) und gehört der Zeit nach an das Ende der V. Dynastie. Sie ist daher die jüngste, wie sie auch die geräumigste und schönste der drei Grabkammern ist. Die Aussenwand ist senkrecht, weil sie die Rückwand eines Vorhofes bildete, der zum Theil wenigstens bei der Abtragung sichtbar wurde; daher die Kammer auch keinen Thürverschluss hatte. Die Kammer enthält nur eine grosse Blendthüre, welche die ganze schmale ursprüngliche Westwand ausfüllt. Dieser gegenüber führte eine niedrige breite Fensteröffnung in einen ringsverschlossenen Raum. Unter den Titeln des Verstorbenen, Namens *Manofre,* ist auch der eines Propheten des Todtenkultus des Königs *Tetkera-Asesa,* des vorletzten Königs der V. Dynastie. Auf den Wänden ist allein der Verstorbene dargestellt, wie ihm einerseits seine zahlreichen Heerden an Rindvieh, Gazellen, Gänsen, Tauben, u. a., andererseits eine grosse Menge von Opferspenden von seinen Dienern und Untergebenen zugeführt werden. Die Darstellungen der Wände sind in niedrigem Basrelief stilvollster Arbeit und vollendeter Umrisszeichnung ausgeführt. Farben waren nicht aufgetragen ausser bei einer grossen Opferliste, die nicht gemeisselt, sondern nur gemalt erscheint. Die Inschriften der Blendthüre sind nicht erhaben, sondern vertieft, in der Vertiefung aber wieder als Basrelief behandelt (basrelief en

*) Auf dem Plane, Denkm. I, 33, No. 17; Grundriss und Durchschnitt I. 39, 17.

creux). Von besonderem Interesse ist ein noch unvollendeter Theil der Darstellungen an der schmalen Seite rechts von der Thüre, weil hier die ganze Procedur in ihren verschiedenen Stadien vor Augen liegt, die Eintheilung der Wand in ihre Compartimente, die Richtungslinien für die einzelnen Figuren, die Angabe der Proportionspunkte auf denselben, die rothe Zeichnung der Figuren, die schwarze Korrektur derselben, die Verfolgung der Konturen mit dem Meissel, die Wegarbeitung und Glättung der ganzen Fläche zwischen den Figuren, auf der sie sich nun erheben, endlich die Modellirung der einzelnen Figuren, denen schliesslich nur noch die Farbe fehlt an der Vollendung.

60. Pfeilerstellung mit Architrav aus einem Grabe der Nekropole um die Pyramide des Chufu.*) Der Verstorbene  , *Ptah-beu-nofre,* war Pallastaufseher und Priester des Königs. Er ist auf dem Architrave und auf den Seitenflächen beider Pfeiler dargestellt, während auf der Vorderseite des rechten Pfeilers sein Vater *Amerī,* auf der Vorderseite des linken Pfeilers sein Grossvater *Aseskef-ānch* abgebildet sind. Alle erstgebornen Söhne dieser Familie führten den Titel „Königlicher Verwandter" *(rech suten).* Bemerkenswerth ist, dass zugleich gewisse Prophetenthümer verstorbener Könige in dieser Familie erblich waren. Der Grossvater des Verstorbenen war Prophet des Königs *Chufu* (Dyn. IV, 2), *Sahura* (V, 2) und *Nofririkera* (V, 3); ebenso der Vater; der Verstorbene selbst aber war Prophet derselben 3 Könige und dazu noch des *Ra-en-user* (V, 4), der inzwischen zur Regierung

*) Auf dem Plane, Denkm. I, 14, No. 15; Grundriss I, 21 und Durchschnitte ibid. a-b nnd g-h. Abbild. II, 55—88.

gekommen oder gestorben war. Ihre Folge entspricht der Manethonischen Ordnung.

61. Stele in Kalkstein, in Form einer Blendthüre; mit dem Schilde des Königs *Pepi* (Phiops), welcher 94 Jahre regierte. Dyn. VI, 4.

61 a. Gypsabguss einer Seite vom Sarkophag des *Chufuänch*, die Façade eines Grabes des Alten Reiches darstellend. Original im Museum von Bulaq.

61 b. Opferstele mit dem Namensschilde des Königs *Mencheres*. IV. Dynastie.

62. Zwei Kandelaber in Kalkstein, mit Granitschalen für die Flamme, des [illegible], *Ptahiriuka*. (cf. No. 74. 100). Pyr. Saqqarah.

62 a. Sitzende Statue eines Mannes aus dem Alten Reich, vermuthlich dieselbe Person wie 62 b.

62 b. Hockende Statue eines Mannes mit Inschrift, [illegible], aus der hervorgeht, dass er der Baumeister der Pyramide des Königs *Snefru* bei Meidum ist. IV. Dynastie.

62 c. Sitzende Statue eines Mannes aus dem Alten Reiche. Saqqarah.

63. Fragment der Statue eines Gelehrten, [illegible], *Urchuu;* aus Grab 95 des Pyramidenfeldes von Gizeh. (Denkm. II, 43. 44.)

64. Reihe von 5 Königen der Dyn. V. Pyr. Saqqarah. (Denkm. II, 152, d.)

65. Sitzende Hathorstatue, in schwarzem Granit, Obertheil ergänzt; mit den Schildern *Amenemhā* III. und IV.

66. Zwei Thürpfosten aus Kalkstein, eines Beamten [illegible], *Hapi*.

67. Grosse Blendthüre. Nur ein Stück des Originals konnte gerettet werden; das Uebrige wurde von den Arabern zerstört, als die Abdrücke, nach denen

hier das Ganze restaurirt ist, genommen waren. Der Verstorbene [illegible], *Pehenuka*, war u. a. Aufseher aller Königlichen Bauten, Oberster der Basilikogrammaten, und Priester des Königs *Userkef*, Dyn. V. Aus Saqqarah, Grab 15. (Denkm. II, 48.) (cf. No. 102.)

68. Statue in schwarzem Granit; Füsse und linker Arm ergänzt. Sie stellte ursprünglich, wie das Gürtelschild lehrt, den König *Amenemhā III*, Dyn. XII, 6, vor. Später wurde das ganze Gesicht überarbeitet, um das Portrait des Königs *Menephtha*. Dyn. XIX, 4, daraus zu machen, dessen Inschriften auf dem Rückenpfeiler hinten und auf den Seiten zugefügt wurden. Memphis.

69. Architrav eines Architekten des Königs [illegible] *Teta*, Dyn. VI, 2. Verbauter Block von Saqqarah. (Denkm. II, 116.)

70. Prozession von Frauen als Repräsentantinnen der Dörfer und Sitze des Verstorbenen; die Ortsnamen meist mit Königsnamen der V. Dynastie zusammengesetzt. Pyram. von Gizeh, Grab 53. (Denkm. II, 80.)

71. 72. Darstellungen ebendaher.

73. Darstellungen aus Saqqarah Grab 15. (Denkm. II, 45. 46.)

74. Zwei Opfersteine in Alabaster aus dem Grabe des *Ptah-iriuka*. (cf. No. 62.)

75. Stein aus Saqqarah, mit den Schildern des *Snefru* und *Asesa* (Denk. II, 152, e.)

76. Zwei verbaute Steine aus Abusir; die Inschriften nennen einen Propheten vom Grabtempel des Königs *Nebka*, letzten Königs der II. Dynastie (Denkm. II, 39.)

77. Zwei kleine Ständer in Kalkstein des , *Ptah-airika.*

78. Kleiner Obelisk eines Königlichen Beamten *Ahi,* aus dem Grabe desselben. Pyr. Gizeh, Grab 41. (Denkm. 11, 88.). Dyn. V. Daneben der Obelisk des *Ata,* und eine ähnliche Säule des *Ānch-em-ā.*

79. Architrav einer Blendthüre. Gizeh, Grab 49, des , *Setu.* (Denkm. II, 87.)

80. Thürbalken: Pyr. Gizeh, Grab 75, *Chūfrā-ānch,* Dyn. IV. (Denkm. II, 8.)

81. Stele des , *Kem-ānch.*

82. Sarkophag in Kalkstein eines königlichen Verwandten , *Nentef.* Die Farben unberührt und vollständig erhalten; aussen schwarze Zeichnung erst angelegt. Der flache unverzierte Deckel mit schwarzer Aufschrift daneben aufgestellt, wie auch der Schädel des Opferstiers. Aus einem Felsengrabe zu Qurnah in Theben. Dyn. XI. (Denk. II, 145—147.)

82 a. Ein Pfeiler aus dem Grabe des *Chesu,* des ältesten Sohnes des Königs *Pepi.* Dyn. VI.

83. Stele in hartem Sandstein von Semneh in Unternubien vom 16. Jahre des *Usortesen III.,* Dyn. XII, 5, welcher die Aegyptische Herrschaft bis nach Semneh erweiterte. Nur der Untertheil ist Original; der Obertheil musste am Ort zurückgelassen werden. (Denkm. II, 136.)

84. Opfertafel in Alabaster des *Ptahmācheru.*

85. Block in Glimmerschiefer vom Unterbau der alten Festung von Semneh mit Angabe des höchsten Nilstandes im Jahre 30 des Königs *Amenemhā III.* (Moeris), Dyn. XII, (6. Denkm. II, 139, m o.)

86. Desgleichen vom 4. Jahre des Königs *Sebakhotep I.*, Dyn. XIII, 1 (Denkm. II, 151, d.)

87. Elf Fragmente vom Pyramidentempel *Amenemhā III.*, Dyn. XII, 6, an der Stelle des späteren Labyrinthes, mit Resten seiner Namenschilder. (Denkm. II, 140.)

88. Hölzerner Kasten mit gewölbtem Deckel, der einer Königin *Mentuhotep* zugehörte. In diesem stand ein aus Schilfstreifen gefertigter kleinerer Kasten, und in diesem, auf einem leichten Gestell, ein Korb aus feinem Stroh, welcher sechs Vasen enthielt, fünf aus Alabaster, eine aus dunklem weichem Serpentin. Die Vasen enthielten verschiedene Medikamente. Dabei lagen zwei Löffel, ein kleines Näpfchen und 25 verschiedene medicinische Wurzeln. Aus Qurnah in Theben. Dyn. X. XI.

89. Stele vom 3. Jahre *Amenemhā II.*, Dyn. XII, 3. Abydos.

90. Stein aus Saqqarah mit dem Schilde *Amenemhā II.*

90 a. b. Zur rechten Seite der Thür steht das Standbild des *Hesī* aus dem Alten Reiche, zur linken eine knetende Frau, beide in Kalkstein.

91. Thür aus dem untersten Raume der grössten Pyramide von Saqqarah. Die umgebende Inschrift ist zum Theil ergänzt. Die grün verglasten Täfelchen, von denen gleichfalls der grösste Theil ergänzt ist, trugen meistens auf der Rückseite je eine Hieroglyphe, wie an den im nebenstehenden Glasschranke verwahrten Originaltäfelchen zu ersehen ist; Kammer und Thür können aus alter Zeit stammen; die Verzierungen, die sich auf den Apiskult beziehen, scheinen in die XXII. Dyn. zu gehören.

92. Grabthür des [illegible], *Sechemka;* Pyr. von Gizeh, Grab 51. (Denkm. II, 89.)

93. Der Glasschrank enthält eine Anzahl kleinerer Gegenstände, sämmtlich in Gräbern des Alten Reichs gefunden; darunter Todtenschiffchen mit ihrer Bemannung, kleine Vasen, Kopfhalter, Körbe, Instrumente, Amulette, u. a., auch sechs Messer aus Feuerstein, aus einem Memphitischen Grabe der V. Dyn.
94. Fragment einer sitzenden Statue eines Prinzen aus röthlichem gebranntem Thon. Memphis.
94 a. Untertheil einer sitzenden Statue mit Widmung Königs *Usortesen II.* an seinen Vater *Ser*.
95. Stele in Kalkst. eines *Usortesen*. Dyn. XII. Abydos.
96. Opferstein aus der Zeit *Amenemhā I.* von Tut; Dyn. XII, 1. (Denkm. II, 118.)
97. Stele in Kalkstein vom 23. Jahre *Amenemhā II.* Dyn. XII, 3. Abydos.
98. Stele in Kalkstein aus Dyn. XII. Abydos.
99. Stele in Kalkstein vom 14. Jahre *Usortesen I.*, Dyn. XII, 2. Abydos.
100. Zwei Kandelaber des *Ptahiriuka* (s. No. 62).
101. Opferstein *Amenemhā III.*, Dyn. XII. 6, vom Todtenfelde der Labyrinthpyramide. Das zweite Namensschild ist beidemal ausgekratzt.
102. Nachahmung einer Blendthüre des alten Reichs in Farben.
103. Stele in Kalkstein, der XII. Dynastie, eines , *Hefner*. Darunter die Todtenstele des *Nefr-pert* aus Abydos. Dyn. XII.
104. Stele in Kalkstein eines *Mentuhotep* vom 26. Jahr *Amenemhā III.*, Dyn. XII, 6. Abydos.
105. Stele in Kalkstein vom 34. Jahr *Usortesen I.*, Dyn. XII, 2. Abydos.
106. Schön geschnittene Stele des alten Reichs in Kalkstein, eines , *Sernenutet*.

7. Zwei Opfersteine in Kalkstein, des *Ptahiriuka*.
8. Stele in Sandstein mit den Schildern *Amenemhâ II.*, Dyn. XII, 3, aus Debot. (Denkm. II, 123.)
9. Stele in Kalkstein mit vertieftem Felde mit dem Namen *Usortesen III.*, Dyn. XII, 5.
10. Knieende Statue in Diorit, Untertheil und Nase ergänzt, des Königs *Usortesen I.*, Dyn. XII, 2.
10 a. b. Zwei Tafeln mit Bas-Relief-Darstellung, Figuren mit zum Theil erhaltenen Farben. Aus den alten Gräbern von Meidum.

III. HYPOSTYL.

ZWISCHEN DEN SÄULEN

stehen einige Denkmäler:

1. Ein Säulenfragment in Kalkstein aus der grössten Pyramide von Saqqarah. Es stand in dem westlichen Eingange zur Pyramide und war erst später dahin gesetzt worden. Stil etwa der XIX. Dyn.
1 a. Fragment einer nilpferdköpfigen Statue.
2. Untertheil einer Statue in schwarzem Granit der löwenköpfigen Göttin *Secht*.
3. Büste späten Styls, in schwarzem Granit. Nase u. a. ergänzt.

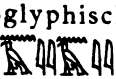
PAPYRUS AN DEN WÄNDEN

Eine Anzahl Papyrus unter Glas sind aufgehängt als Proben der verschiedenen Gattungen derselben. Die meisten derselben sind Theile des „Todtenbuchs", des einzigen erhaltenen grossen Literaturwerkes der alten Aegypter, bestehend in einer Sammlung von Texten, welche sich auf das Begräbniss, die Auferstehung, die Rechtfertigung, die Wanderung, den Aufenthalt in den Elysäischen Feldern, die Begegnung mit verschiedenen Göttern,

endlich das Todtengericht des Verstorbenen, welches im Beisein der göttlichen Todtenrichter vor dem Throne des Osiris stattfindet, beziehen. Die den Todten mitgegebenen Papyrusrollen pflegen nur einzelne Theile der ganzen Sammlung zu enthalten und über den Kapiteln mit Vignetten versehen zu sein, welche sich auf den Inhalt derselben beziehen. Das vollständigste Exemplar von nahe an 60 Fuss Länge befindet sich im Museum zu Turin. Da die regelmässige ägyptische Schrift von rechts nach links gelesen wird, so beginnen auch die einzelnen Papyrus in der Regel von rechts. Doch war es ältere Thebanische Sitte von links zu beginnen. Die Schrift ist entweder die hieroglyphische, in welcher die einzelnen Zeichen noch erkennbare Bilder sind, oder die hieratische, in welcher die Zeichen zwar dieselben, aber des leichtern Schreibens wegen so flüchtig oder fragmentarisch geschrieben sind, dass die Bilder nicht mehr kenntlich sind.

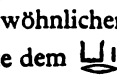
An der Westwand.

115. 116. Drei hieratische Papyrus, Theile des Todtenbuchs enthaltend.

. Hieroglyphischer Papyrus aus Theben, einer Frau  , *Nainai.* Die beiden Hauptbilder stellen das Todtengericht vor Osiris und das Leben in den Elysäischen Feldern vor.

An der Ostwand

sind die beiden unteren Reihen gleichfalls Theile des gewöhnlichen Todtenbuchs.

. gehörte dem  , *Kart'a,* Sohn der *Nehemsratoui* an, ist dem Stil nach aus der Zeit der XXVI. Dyn. und hat wohlerhaltene Vignetten und

eine gute Darstellung des Todtengerichts. Die beiden obern Reihen enthalten eine Anzahl Papyrus, welche sich gleichfalls auf das Leben nach dem Tode beziehen, aber mehr in Darstellungen als in Texten bestehen, und in den allmählich sich abschliessenden Codex des Todtenbuchs nicht aufgenommen wurden.

Links neben der kleinen Thüre hängt zu unterst ein hieroglyphischer, darüber zwei hieratische, und über diesen drei demotische Papyrus. Die demotische Schrift kam seit dem 7. Jahrhundert v. Chr. auf, gleichzeitig mit der steigenden Bedeutung der von der alten heiligen und Literatursprache immer mehr abweichenden Volkssprache, für welche man sich in Prozessakten, Verträgen u. dgl. vornehmlich dieser cursivsten unter den drei ägyptischen Schriften bediente. Den demotisch abgefassten Kontrakten wurden nicht selten griechische Uebersetzungen oder Beischriften zugefügt.

119. Demotischer Papyrus vom 23. Jahr 19. Choiak des Ptolemaeus Epiphanes (205—181 v. Chr.), mit griechischer Beischrift.

120. Desgl. vom 36. Jahre 18. Athyr des Ptolemaeus Philometor (181—146), mit griechischer Beischrift.

121. Desgl. vom 53. Jahre 19. Thot des Ptolemaeus Euergetes II. (146—117.)

Darunter zwei hieratische Papyri, Capitel des Todtenbuches enthaltend, und unter diesen ein hieroglyphischer für den *Nes-paut-taui* einen Sohn des Königs *Apries* geschriebener, ferner ein Abschnitt eines thebanischen Todtenbuches, das für die *Mut-em-ua* geschrieben ist, und ein hieroglyphischer für die *Tethemt* geschriebener Text. Hier sind auch zwei Exemplare eines andern religiösen Buches der alten Aegypter ausgehängt, des Buches

Sensen, das eine für *Hor-sa-äst* und das andere für die *Taset-teha* geschrieben.

WANDGEMÄLDE IM HYPOSTYL.

An der Vorderseite des Hypostyls vom Säulenhof her sind Darstellungen aus dem Grabtempel Ramses II. zu Theben, unter denen das unterste Feld auf jeder der beiden Seitenpfosten bemerkenswerth ist durch die Darstellung links des *Thoth*, des Gottes der Weisheit und Litteratur, hinter welchem der Gott „*Auge*" steht, rechts der mit ihm verbundenen Göttin *Sefech*, hinter welcher der Gott „*Ohr*" steht. Der eine heisst in der Inschrift „Herr im Saale der Bücher", die andere „Herrin im Saale der Bücher". Sie sind also die Bibliotheksgötter, und nach der Beschreibung dieses Tempels bei Diodor enthielt das hinter dem hier abgebildeten Eingange liegende Zimmer die „Bibliothek" des Königs.

Auf der Westwand des Hypostyls sind verschiedene Handwerke und andere Beschäftigungen der Aegypter dargestellt, wie Sculptur und Transport einer Kolossalstatue, Schiffbau, Wagenbau, Drechslerei, Goldarbeiten, Töpferei, Waffen, Lanzenschäfterei, Möbel zum Theil sehr eleganter Form, Goldwägung, Seilerei, Wäsche, Weberei, Spinnerei, Schuhmacherei, Küche.

Auf der Ostwand: Vögelfang, Fischfang, Jagd, Toilette, Musik, Weinpressen, Gartenanlagen, Besuchempfang, Getreidespeicher, Ernte, Dreschen durch Ochsen, Reise über Land, ein Viergespann.

NISCHEN HINTER DEM HYPOSTYL.

In der mittleren Nische, sitzender Koloss des Königs *Horus*, des letzten der XVIII. Dyn., in

Kalkstein. Doch ist nur die Büste alt und auch an dieser die Nase und ein Theil der linken Seite restaurirt. Die Arbeit der alten Theile ist vorzüglich und der höchsten Blüthezeit der ägyptischen Sculptur entsprechend. Die Büste lag auf dem Trümmerfeld von Theben in der Gegend von Qurnah.

23. Die Nische rechts wird zum Theil durch die Wände einer Kammer in Sandstein gebildet, welche in der Nähe des alten Tempelsees von Karnak stand. Sie war durch den Aethiopischen König *Schabatoka*, Dyn. XXV, 2, den Nachfolger des Sabakos, welcher letztere sich um 700 v. Chr. Aegyptens bemächtigte, errichtet. Der Kopfputz des Königs, der dem Amon-Ra und der Mut opfert, ist den Aethiopen eigenthümlich. Die Namen desselben sind nach Vertreibung der Aethiopen ausgekratzt worden.

24. In der Mitte der Kammer steht ein Altar in schwarzem Granit, errichtet von dem in Barkal (dem Herodotischen Meroë, späteren Napata) residirenden Aethiopischen Könige *Senka-Amen-seken*. Dort stand er in dem jetzt zerstörten Tempel F. des Situationsplanes Denkm. I, 125; abgebildet Denkm. V, 15,a.

24 a. Auf dem Altar steht ein Gypsabguss der Isis, dessen Original sich in Bulaq befindet. (Gypse No. 217). An der Seitenwand eine intercolumnare Tafel mit der Darstellung des Königs *Nektanebus*, deren Original im Brit. Museum ist. (Gypse No. 236).

25. In dem Vorraume der Nische ist eine Anzahl griechischer und koptischer Inschriften, grösstentheils aus Wadi-Gazal in Nubien an den Wänden aufgestellt; ferner eine koptische Grab-

schrift im mittelägyptischen Dialekte, und eine griechisch-lateinische Inschrift.

126. Die Nische links vom König Horus enthält über der Thür einen Architrav in Sandstein mit den Schildern des *Nechtnebef* (Nektanebus), des letzten einheimischen Königs der Aegypter (358—340 v. Ch.)

Im Vorraume dieser Nische steht

127. ein Gypsabguss der im J. 1866 in den Ruinen von Tanis (San) gefundenen trilinguen Inschrift, welche in vollkommenster Erhaltung ein Dekret der Priester von Kanopus zu Ehren Ptolemaeus Euergetes I. (247—222) enthält in hieroglyphischer, griechischer und demotischer Schrift und Sprache. Das Original von Kalkstein im Museum von Bulaq. (S. Gypse No. 180.)

127 a. Gypsabguss einer Stele des Museums von Bulaq. Die Inschrift enthält ein Dekret des Ptolemaeus Lagi, des ägyptischen Satrapen, über die Erneuerung einer Schenkungsurkunde.

127 b. Gypsabguss einer Stele des Museums von Bulaq, deren Inschrift einen Siegeshymnus auf den König Thutmosis III. enthält. XVIII. Dynastie.

127 c. Gypsabguss einer Statue des Osiris im Museum von Bulaq; in der Nische rechts die dazugehörige Statue der Isis.

128. Gypsabguss der Inschrift von Rosette, welche ein dem unter 127 erwähnten ähnliches Dekret der ägyptischen Priester zu Ehren des Ptolemaeus Epiphanes (205 — 181) in drei Schriftarten enthielt und den wesentlichsten Ausgangspunkt für die Entzifferung der Hieroglyphenschrift bildete, jetzt aber nur ungefähr zwei Drittel des ursprünglichen Umfangs enthält. Original in schwarzem Granit im Britischen Museum. (Gypse No. 182.)

IV. DURCHGANGSRAUM.

Die Schränke rechts am Fenster enthalten eine grösstentheils im westl. Theben gemachte Sammlung von Nilerdziegeln mit Fabrikstempeln. Wie man in den Steinbrüchen von Memphis den einzelnen Blöcken den Namen der Könige oder auch anderer Personen roth aufzupinseln pflegte, für deren Pyramide oder Privatgrab sie bestimmt waren, so stempelte man in den grossen Ziegelfabriken der Thebanischen Dynastien die Ziegel mit dem Schilde des Königs oder dem Namen des reichen Privatmannes, für welchen sie geformt wurden. Oefters ist nur aus diesen Stempeln zu erkennen, wem der Tempel, das Gebäude oder Grab, von dem nur noch unförmliche Ziegelhaufen übrig sind, zugehörte.

Glasschrank l. rechts vom Fenster. Es liegen oben auf die Ziegel mit folgenden Stempeln:

129. Thronname *Amenophis I.*, Dyn. XVII, 2, aus dem Todtentempel der Königin Chnumt-amen. Die Dimensionen dieses Ziegels gehören zu den kleinsten, nämlich $0^m,29 : 0^m,13 : 0^m,8$.

130. *Thutmosis I.*, Dyn. XVII, 3. Grab hinter Dēr el Medīneh.

131. Gebranntes Stück Ziegel mit dem runden Stempel eines Palastaufsehers der Prinzessin *Hat-as-t*, späteren Königin *Chnumt-amen*, Dyn. XVIII, 5, Namens *Sonmut* (s. unten p. 40, 194).

132. Thronname des verstorbenen *Thutmosis I.* und seiner Tochter, der Königin *Chnumt-amen*, Dyn. XVII, 5. Qurnah.

133—136. Die Thronnamen der Königin *Chnumt-amen*, Dyn. XVII, 5, und der Könige *Thutmosis III.*,

1850.

XVIII, 1, *Amenophis II.*, XVIII, 2, *Thutmosis IV.*, XVIII, 4; alle aus der Gegend von Qurnah.

Glasschrank II.

137. Beide Schilder *Amenophis III.*, Dyn. XVIII, 4; aus der Gegend von Medînet Habu.

138. *Ramses II.*, Dyn. XIX, 2. Ziegel aus den noch erhaltenen gewölbten Ziegelhallen neben dem Todtentempel *Ramses II.* in Qurnah. (Denkmal III, 172.)

139. *Penet'em*, Dyn. XXI, 6, Stadtmauer von El Hibeh.

140. *Petuchannu*, Dyn. XXI, 2, aus San (Tanis). Grösster Ziegel, nämlich $0^{m},44 : 0^{m},22 : 0^{m},15$.

Glasschrank III.

141. Ein ungestempelter Ziegel von der mit dem vorigen fast gleichen und eigenthümlich proportionirten Dimension 0,44 : 0,22 : 0,11.

142. Stück eines Ziegels von den Stadtmauern der Biblischen Stadt *Ramses* (jetzt *Masyuta*), welche, an Ort und Stelle gemessen, durchschnittlich dieselben Dimensionen wie der vorige Ziegel haben. Sie enthalten wenig Stroh und waren durch Mörtel verbunden.

143. Der antike Architrav dem Fenster gegenüber trägt die Schilder des äthiopischen Königs *Taharka* (Tirhaka des A. T.) Dyn. XXV, 3, aus dem Vorbau des Tempels Thutmosis III. in Medînet Habu.

Sammlung der Papyrus.

In den 4 Schränken im hinteren Theile dieses Raumes wird eine Sammlung von Papyrus aufbewahrt. Sie enthalten, mit den im Hypostyl ausgestellten, 180 verschiedene Papyrus, in Rollen gefunden, jetzt aber des Gebrauchs wegen in Tafeln zerschnitten. Darunter sind 32 hieroglyphische, 71 hieratische und 53 demotische. Ein Theil von denen, welche die Preussische Expedition zu-

rückgebracht hat, ist in den „Denkmälern" VI, 104—127 publicirt worden. Die werthvollsten sind die hieratischen, unter denen mehrere noch in das Alte Reich gehören.

V. HISTORISCHER SAAL.

In diesem Saale sind vornehmlich die grösseren Monumente des Neuen Reichs (ausser den Sarkophagen im Saal I. und den Stelen im Säulenhof VI.) aufgestellt, und zwar die an der Nord-, West- und Südwand möglichst in chronologischer Ordnung. An der langen Ostseite, den Fenstern gegenüber, sind in den Glaskästen die kleineren Gegenstände des Neuen Reichs enthalten.

NORDWAND.

44. Basis eines eingebundenen heiligen Sperbers in schwarzem Granit; der ganze Obertheil ergänzt. Auf der Basis Inschrift *Amenophis III.*, Dyn. XVIII, 4. Barkal. (Denkm. III, 90.)

145. *Thutmosis II.* vor einem Opfertische, Kalkstein, gemalt. Seite einer in den Fels eingelegten gemalten Nische des Todtentempels der Königin *Chnumt-amen.* Dēr el bahri in Theben, Qurnah. (Denkm. III, 19.)

146. Die Familie *Amenophis I.*, Dyn. XVII, 2, angebetet in einem Grabe der XX. Dyn. in Theben, Qurnah. Stuck. (Denkm. III, 2.)

146 b. Ein Mann und eine Frau in Anbetung vor *Amenophis III.* XVIII. Dynastie.

147. Wohlerhaltener Kopf *Thutmosis III.*, Dyn. XVIII, 1. Der König steht zwischen den Göttinnen von Ober- und von Unterägypten. Basrelief in Sandstein, aus Elephantine. (Denkm. III, 44.)

148. Zwei Säulen aus dem Grabe des Königlichen

Schreibers, *Ạnàuàa,* aus Kalkstein. Zweite Säulenordnung, 8 Papyrusstengel, deren Blüthenköpfe zusammengebunden das Kapitäl bilden. Auf dem Abakus der Name.

149. Zwei kleinere Säulen derselben Form, des, *Ment-neχt.* Kalkstein. Die Basen sind ergänzt.

150. Zwei Thürpfosten eines, *Ptahmes.* Kalkstein. Darüber:

151. Architravstein mit den Schildern *Ramses II.,* Dyn. XIX, 2. Kalkstein.

152. Stele in Kalkstein vom 47. Jahre *Thutmosis III.,* Dyn. XVIII, 1, der vor dem Sonnengott Ra steht, aus den Ruinen von Heliopolis (On). Die Stele sollte melden, dass der König um den Tempel des Ra eine Mauer gezogen.

152 a. Eine Barke mit dem Sacellum des Apis; darüber das Namensschild der Königin *Chnumt-amen.*

153. Blöcke aus dem obersten, das ist hintersten Hofe des Todtentempels der Königin *Chnumt-amen.* Die schöne Skulptur jener Zeit eines grossen bemannten Schiffes, auf dem ein heiliger Stier, der sich in seinem Ehrenstalle gegen seine Wärter empört, transportirt wird, ist leider von den später hier wohnenden Mönchen angehackt worden. (Denkm. III, 17.)

154. Alabastervase mit dem Schilde *Thutmosis III.,* Dyn. XVIII, 1.

154 a. Eine Alabastervase mit den Schildern *Amenophis I.* und der hieroglyphischen Bezeichnung 11 *hin;* sie fasst 5,2 Liter.

154 b. Eine Alabastervase mit den Schildern *Thutmosis III.*

155. Stele in hartem braunem Sandstein, *Thutmosis III.*

vor *Amon-ra*, ihm geweiht von *Amenemhât*, Aufseher des Palastes *Thutmosis I.*

Runder Schautisch.

Es sind hier eine Anzahl ausgewählter kleiner Gegenstände zusammengestellt, welche besondere Betrachtung verdienen.

Die drei grün ausgeschlagenen Fächer enthalten eine Aethiopische Sammlung, dergleichen in den Europäischen Museen nicht weiter vertreten ist. Es ist der Schmuck an Gold, Silber und edlen Steinen einer der mächtigsten Königinnen von Meroë, der in ihrer Pyramide vermauert von dem Italiener Ferlini gefunden wurde (Denkm. V, 42. 40.), in die Blüthezeit des zweiten Aethiopischen Reichs, etwa in das 1. Jahrhundert vor oder nach Chr. gehörend.

156. 157. 158. Drei Paar goldene, vielfach verzierte, mit bunter Emaille ausgelegte breite Bänder für Hals, Oberarme und Handgelenke.

159. Vier goldgetriebene Hathorköpfe mit Uräen.

160. Vier goldene Schakale.

Unter den 48 Goldringen sind namentlich solche bemerkenswerth, wie

161. 162. Figuren, die Königin selbst darstellend, mit so mächtigem Embonpoint, wie es eben nur im spät-äthiopischen Stile vorkommt (s. d. Wandgemälde).

163. Silberring desgleichen.

164. Goldring mit einem thronenden Osiris en face.

165. Goldring, Isis mit dem Kinde Horus.

166. Goldring, Amon-Chnumis.

Das dritte Fach enthält:

167. Halsband aus mystischen Augen, von in Gold eingelegter Emaille gebildet.

168. 169. Zwei reiche Geschmeide um Hals und Brust zu legen, von Steinen, namentlich Karneolen, Glassfluss, Porzellan, in den verschiedensten Formen netzartig geordnet.

170—172. Steine von griechischem Schnitt, die mit den äthiopischen zusammen gefunden wurden.

Viertes Fach.

173. Vergoldeter Osiriskopf.

174. Goldene Armspange.

175. Mund von vergoldetem Silber.

176. Skarabäus von vergoldetem Lasursteine.

177. Goldener Fingerring mit dem Schilde Amenophis IV., des späteren *Chu-en-aten*, Dyn. XVIII, 5.

Fünftes Fach

enthält verschiedene Gegenstände aus Glas, Porzellan, Elfenbein, Holz.

178. Besonders schöne Glasvase in einer Art Venetianischer Arbeit.

178 a. Löffelartiger Behälter mit Griff in Form eines Weibes; ein ähnlicher Behälter mit eingeschnitzter Figur einer Harfnerin auf dem Griffe. In demselben Fache liegt ein schön geschnitztes Krokodil in Holz.

179. Vergoldetes Symbol der 4 Elemente (fälschlich Nilmesser genannt).

180. Ausdrucksvoller Löwenkopf in Smalt.

Sechstes Fach

enthält eine Auswahl Skarabäen mit Königsnamen, Smaltringe, u. a.

Siebentes Fach

enthält hauptsächlich Ketten und anderen Schmuck aus Gold, Steinen, Glas und Porzellan.

Achtes Fach.

181. Königskopf in weissem Kalkstein feinster Arbeit, *Ramses II.* darstellend.

182. Bronzener Dolch mit Griff in Elfenbein mit goldenen Knöpfen verziert. Daneben die zugehörige Lederscheide.

183. Die Schilder des Königs *Chu-en-aten,* Dyn. XVIII, 5, in ägyptischem Alabaster.

In der Mitte auf dem runden Tische steht eine

184. 20¼" hohe Katze, eine der grössten erhaltenen Bronzen.

185. 186. Zwei kleine knieende Statuen *Amenophis II.* in Ben Naga, also im obern Aethiopien, gefunden, aus hartem rothem Sandstein; beide von ganz gleichen Dimensionen; der Kopf der einen und der Leib der andern sind ergänzt (Denkm. III, 70).

187. Vierseitiger Pfeiler, dessen Südseite aus dem Grabe *Sethos I.,* Dyn. XIX, 2, genommen wurde. Diese Seite (a) zeigt den König Sethos in ganzer Figur stehend vor dem weiss eingewickelten Osiris mit den alten, nur hier und da ergänzten Farben in erhabener Arbeit (Denkm. III, 136).

188. Auf der entgegengesetzten Seite (b) ist eine andere Pfeilerdarstellung aus demselben Grabe; Sethos vor dem Gott Seb (Kronos) in gemaltem Gyps nachgeahmt.

189. An der Ostseite (c) Stuckbild aus einem Felsengrabe von Qurnah der XIX. Dyn., die Ahnmutter des Neuen Reichs, Gemahlin *Aāhmes I.,* Namens *Aāhmes-Nofreari,* darstellend, von schwarzer Hautfarbe. Farben unberührt. (Denkm. III, 1.)

190. Auf der Westseite (d) entsprechendes Stuckbild, den König *Amenophis I.,* Sohn der *Aāhmes-Nofreari* darstellend.

191. Lebensgrosses Bildniss in Basrelief vorzüglichsten Stiles aus dem Felsengrabe des [illegible], *Chāemhāt,* in Qurnah, eines vornehmen Beamten unter *Amenophis III.* (Denkm. III. 77 a.)

192. Kopfbedeckung einer Königsstatue, in Kalkstein, die doppelte Reichskrone *(pe-sχent)*, die weisse und die rothe.
193. Fragmente eines königlichen Kriegshelms aus gebrannter Erde mit blauem Smaltüberzug.
194. Blendthüre in hartem braunem Sandstein, des Palastaufsehers , *Sonmut*, aus einem Grabe zu Qurnah (No. 33, 131. No. 292). Die Inschriften bilden zusammen den Text des Todtenbuchs Cap. 148, 8—15 (Denkm. III, 25bis).

WESTLICHE FENSTERWAND
(von Nord nach Süd).

195. Stein eines ersten Propheten von *Thutmosis III.*
196. Fragment der Statue eines Beamten unter dem Könige *Amontutānch*, Dyn. XVIII, 8, dessen Schilder sich auf Brust und Arm finden.
197. Sandsteinfragment mit dem Schilde *Amenophis III*, Dyn. XVIII, 4.
198. Zwei fragmentirte Schilder des Sonnendiskus, Dyn. XVIII, 5.
199. Stele in Kalkstein eines , *Merīti*, Palastaufsehers unter *Chu-en-āten*.
200. Grosser Sandsteinblock mit dem Schilde des Königs *Chu-en-āten;* hinter dem Könige steht der Sperber des Ra mit dem Sonnendiskus.
201. Stück des Sarkophags in rothem Granit des Königs *Aī*, eines illegitimen Königs der XVIII. Dyn. Der Sarkophag liegt absichtlich zerschlagen in seinem Grabe in Bāb el mulūk (Denkm. III, 113).
202. Grosse schön geschnittene Stele in Kalkstein vom 4. Jahr 1. Choiak des Königs *Aī*, dessen beide Schilder, als eines illegitimen Königs, ausgekratzt sind. (Denkm. III, 114.)

203. Fragment einer Todtenvase in Kalkstein mit dem Namen der Prinzessin , *Hā-nofre,* Dyn. XX.

204. 205. Stück eines Architravs und einer Krönung in Sandstein mit den Schildern *Ramses III.,* Dyn. XX, 1. Die Hieroglyphen sind ganz besonders tief ausgehöhlt, wie es so übertrieben nur unter diesem Könige öfters vorkommt. Aus Theben, Medīnet-Habu.

206. Bunt gemaltes Eckstück aus dem Grabe *Sethos I.* mit der Abbildung eines Mannes der *Amu* (Asiatischer Hirtenvölker) und eines Aegypters. (Denkm. III, 136.)

207. Stele in Kalkstein eines Mannes , *Huī,* dessen Sohn *Iai* Aufseher im Palaste der Königin *Nofreàri-Mimut,* der Gemahlin *Ramses II.* war.

208. Stele in Kalkstein eines Mannes , *Horà,* unter Ramses VIII. (Dyn. XX, 6.)

209. Untertheil eines ersten Propheten des Ammon unter einem Könige *Amenophis.*

210. Säulenbasis in ägyptischem Alabaster mit den Schildern *Ramses III.*

211. Eckstein in schwarzem Granit. *Ramses II.* bringt ein Bild der Göttin der Gerechtigkeit *Mā* dar.

212. Knieende Figur eines königlichen Schreibers , *Romā,* vor sich einen Naos mit Ptahbilde haltend, in Sandstein.

213. Sandsteinfragment mit dem Zeichen des Palastes *Ramses II.* Darüber ein Stein mit den Schildern desselben Königs.

214. Fragment in Kalkstein aus der Nekropolis von Saqqarah, eines Königlichen Schreibers *Huī.* Dyn. XIX. (s. No. 207.)

215. 216. Zwei grosse Darstellungen aus dem Memphitischen Grabe des Baumeisters und Königlichen

Schreibers , *Māīa.* Im oberen Theile wird ein Todtenschrein, vor welchem ein Priester libirt, und die Statue des Verstorbenen gezogen; im unteren eine stehende und eine sitzende Statue desselben.

217. Kleine Grabpyramide des , *Nespet'et.* Kalkstein.

218. 219. Zwei kleine hieratische Stelen.

220. Fragment in Kalkstein. Schild *Ramses II.*

221. Vier gefangene Fürsten aus dem Feldzuge *Scheschonk I.,* Dyn. XXII, 1, gegen Palästina. (Denkm. III, 252, No. 105—108.)

222. Thürkrönung in Sandstein mit den Schildern des *Psimut,* Dyn. XXIII, 3, aus Karnak. (Denkm. III, 259, 6.)

223. 224. Zwei Sandstein-Inschriften vom 3. Jahre 2. Epagomene eines äthiopischen Königs *Amen-tonot,* beide in einer Mauer zu Luqsor verbaut gewesen. Sie enthalten zwei lange Genealogien von 17 und 16 männlichen Generationen.

225. Granitblock mit einem grossen Götterschilde.

226. Sarkophagbret mit dem Schilde des Königs *Amenrut* aus Theben.

227. Pfosten in Sandstein, den König *Usarkon II.* rechts mit der Krone von Oberägypten, links mit der von Unterägypten darstellend. Karnak.

228. Sandsteinblock mit dem Kopf des Aethiopischen Königs *Schabaka* (Sabako), D. XXV, 1, aus Karnak, Tempel des Phtha.

229. Sandsteinblock mit dem Kopf des *Schabaka,* mit der oberen Königskrone, aus Medīnet-Habu.

230. 231. Zwei Todtenvasen aus Alabaster mit den Schildern der Königin *Karomāmā-Mimut,* Dyn. XXII.

232. Fragment in schwarzweissem Granit. Schild der Königin *Ameniritis*, Dyn. XXVI.

232 a. Untertheil einer Statue mit den Schildern *Ramses II.* und seines Sohnes und Nachfolgers *Menephthes*. XIX. Dynastie.

232 b. Opferstele *Scheschonk II.* aus seinem 28. Jahre mit hieratischer Inschrift. XXII. Dynastie.

233. Zwei Theile eines hölzernen Sarkophags eines Priesters der Statuen *Psametich I.*, Dyn. XXVI, 4.

233 a. *Psametich II.* vor Amon und Mut. Saqqarah. XXVI. Dynastie.

234. Schöne Skulpturen aus einem Felsengrabe der südlichen Assassif im westl. Theben, Dyn. XXVI.

235. Kleine Stele in Kalkstein. König *Apries* (Hophra), Dyn. XXVI, 7, vor den Göttern *Ptah* und *Secht*.

236. Die Pallas (heilige Jungfrau) *Ānchnes-Rānofreāb* und ihr Federträger *Scheschonk* vor *Amen-Rā* und *Chons* aus Karnak.

237. Zwei Sandsteinblöcke mit den Köpfen des Königs *Nefārut* (Nepherites), Dyn. XXIX, 1, aus Theben.

238. Grosses Basrelief in Sandstein. *Ptolemaeus VII. Philometor I.*, sein Bruder *Ptol. IX. Euergetes II.* und deren Schwester, des letzteren Gemahlin, *Kleopatra II.*, schreiten zu auf den thronenden *Amen-Rā*, *Amen* und *Amen-t*; darüber die Inschrift mit den Schildern; gemalt. Aus Theben, Dēr el Medīneh. (Denkm. IV, 28.)

239. *Ptol. IX. Euergetes II.* und seine Schwester und Gemahlin *Kleopatra II.* Aus dem westl. Theben. Sandstein.

240. *Ptol. IX. Dionysos* vor Osiris. Aus dem westlichen Theben.

241. Ptolemäische schön geschnittene Stele, mit demotischer Beischrift, eines [illegible], *Chā-hapi*, Sohn des *Petnit* und der *Tanen-nuter*.

242. *Caesar* (Augustus) oben vor *Osiris* und *Isis*, unten vor *Seb* und *Nut*. Sandstein, aus dem westlichen Theben, südlichstes Tempelchen.
243. Pfeiler aus Sandstein mit dem Schilde des Kaisers *Tiberius*. Aus dem westlichen Theben.
244. Kopf und Schilder des *Antoninus Pius* aus Theben, Medînet Habu.
245. Neun demotische Stelen.
246. Eine trilingue Stele.
247. Griechische Stele.
248. Bruchstück einer bilinguen Inschrift in ägyptischem Alabaster, demotisch und griechisch. Ein Theil des Textes ist in beiden Sprachen künstlich spielend angeordnet in einem quadrirten Felde und beschreibt selbst die Lösung des Spiels; ein anderer Theil ist ein griechisches und ein entsprechendes demotisches Akrostichon des Namens *Μοσχίων*.
248 a. Eine Todtenstele mit Darstellung zweier Verstorbener vor Osiris, Isis und Nephthys, ferner des Anubis an der Todtenbahre und Klagender, mit hieroglyphischen und aramäischen Inschriften, aus dem 4. Jahre des Königs *Xerxes*. XXVII. Dynastie.
249. Griechische Inschrift aus dem Quai von Philae auf den Wiederaufbau der Quaimauer unter Kaiser Justinus II. (565—578) bezüglich, vom Herzog der Thebais Theodoros am 14. December 577 gesetzt. (Denkm. VI, 83.)
250. Glasschrank: Eine Anzahl koptischer, griechischer und demotischer Inschriften auf Stein- und Topfscherben.

SPÄT-AETHIOPISCHE DENKMÄLER.

(Südwestecke und Südwand.)

Sie stammen theils aus dem früheren äthiopischen Reiche, welches seine Hauptstadt in dem

nördlicheren Meroë (Napata) beim Berge Barkal hatte, theils aus dem späteren, welches seinen Sitz auf der sogenannten Insel Meroë (beim heutigen *Beg'erauīeh*) zwischen dem Nil und dem Astaboras *(Atbara)* hatte. Dieser Abzweig der ägyptischen Kunst ist bis jetzt in keinem andern Museum vertreten.

251. Kopf in vertieftem Basrelief einer äthiopischen Königin, derselben, deren Goldschmuck in ihrer Pyramide zu Meroë gefunden wurde (s. oben No. 156—172), nebst ihrem Namensschilde (Denkmal V, 40.)

252. Architektonische Verzierung eines Löwen in Sandstein aus *Beg'erauīeh.*

253. Sitzende Statue des äthiopischen Königs *Ametla;* Kopf restaurirt. Auf dem Rückenpfeiler und um die Basis hieroglyphische Inschrift des Königs. Schwarzer Granit. (Denkm. V, 15.)

254. 255. Drei Inschriften in äthiopisch-alphabetischer (Meroitischer) Kursivschrift. Pyramiden von *Beg'erauīeh;* in hartem Sandstein.

256. Stele aus schwarzem Sandstein mit Meroitischer Inschrift. Pyr. von *Beg'erauīeh.* Der Verstorbene vor Osiris und Isis. (Denkm. V, 54. VI, 10, 45.)

257. Libationstafel; Anubis und Nephthys, sehr roh; Meroitische Inschrift. Harter Sandstein.

258. Desgl.

259. Koptisches Kreuz mit kurzer griechischer Inschrift. Wadi-Gazal.

260. Henkelkreuz aus Ben Naga.

261. Statue der Isis mit Horus von Barkal; Kopf und Kind restaurirt; Meroit. Inschrift; Granit; sehr roh.

262. Pfosten mit hieroglyphischer Inschrift, den Namen einer Königin *Kandake* enthaltend; Sandstein. (Denkm. V, 47.)

1850.

263. Gruppe des *Anubis* und der *Nephthys,* libirend. Pyr. von Meroë. (Denkm. V, 50.)

264. Thronender König mit seinen Schildern. (Denkm. V, 51.) Hinter ihm Isis.

265. Grosse vollkommen erhaltene Stele, $5^1/_2$' hoch in schwarzem Granit; auf beiden Seiten beschrieben, datirt vom 8. Jahr 9. Thoth des äthiopischen Königs *Nastesnen.* Darüber der König dargestellt einerseits mit seiner Schwester (und Gemahlin) *Pelech* vor Ammon-Ra von Theben; andererseits mit seiner Tochter *Sechmech* vor Ammon von Napata. (Denkm. V, 16.)

265a. Gypsabguss der grossen am Gebel Barkal gefundenen und gegenwärtig im Museum zu Bulaq aufbewahrten Stele des Königs *Pianchi,* welcher um 800 v. Chr. in Aethiopien herrschte und von dessen siegreichen Feldzügen nach Aegypten bis nach Memphis die Inschriften dieser Stele erzählen.

266. Fragment einer Tafel in Marmor, jenseit Chartum in dem Landstrich *Aloa* gefunden, wo in christlicher Zeit ein besonderes Reich dieses Namens mit eigener Sprache vorhanden war, deren einziger bis jetzt bekannter Rest diese Inschrift nebst dem Gefäss No. 330 ist. Die Schrift gleicht sehr der koptischen.

Die beiden nächsten westlichen Denkmälerreihen
(von Süd nach Nord).

267. (links.) Opfertafel aus schwarzem Granit eines „vierten Propheten des Ammon" , *Nes-chem.*

267a. Eine Opfertafel mit demotischer Inschrift.

268. (rechts.) Opfertafel in schw. Granit, dem Osiris geweiht.

268a. Opfertafel aus schwarzem Granit eines *Sa-ast Hor*. (XXVI. Dyn.)

268b. Opfertafel des *Necht*.

269. (links.) Statue in schwarzem Granit eines hohen Römischen Beamten in der Toga, von Saïs. Nase ergänzt, Füsse abgebrochen. Der Rückenpfeiler mit hieroglyphischer Inschrift.

270. (l.) Untertheil einer knieenden Statue in schwarzem Granit eines , *Horbek;* unter *Amasis*, Dyn. XXVI, 8.

271. (r.) Opfertafel in Kalkst. eines Mannes , *Merī*.

272. (l.) Fragment einer Statue des *Phtha* in Diorit, ohne Kopf und Füsse. Am Rückenpfeiler das *Tat*-Symbol abgebildet; darauf die Schilder *Ramses II.*, Dyn. XIX, 3.

273. (r.) Knieende Statue *Psametichos I.*, Dyn. XXVI, 4. Obertheil ergänzt.

274. (l.) Kleine Pyramide in schwarzem Granit; auf zwei Seiten der Verstorbene , *Ptah-mes*, vertieft eingehauen.

274a. Statue eines Gelehrten und Priesters *Herī*, Sohnes des *Aāhmes*, in Granit. XXVI. Dynastie. Heliopolis.

275. (l.) Hockende Statue in Kalkstein eines Schreibers , *Rameses-Nechtu*. Auf den Schultern die Schilder *Ramses III.* (Dyn. XX, 1.)

275a. Horus das Kind (Harpokrates), eine Statue aus Granit und mit Stuck überzogen, aus den Ruinen von *Tmai-el-amdīd*.

275b. Hockende Statue des *Setu-āmen*.

276. (r.) Knieender Mann in Kalkstein, vor sich einen Widderkopf auf einer Basis haltend; auf letzterer sitzt der widderköpfige *Amen-Rā*, vor welchem die

Fürstin *Keromämä-Mimut* anbetend steht, Dyn. XXII. (Denkm. III, 256.)

277. (r.) Kolossaler Kopf in rothem Granit mit der weissen Krone, die Königin *Chnumt-âmen* darstellend; westl. Theben, Assasif; Nase und Bart ergänzt. Diese gegen die Sitte der Zeit im Namen ihres verstorbenen Gemahls und Bruders *Thutmosis II.* regierende Königin pflegte sich in männlicher Kleidung und bärtig darstellen zu lassen, obgleich sie in den beigeschriebenen Inschriften ihre weiblichen Titel führt (s. unten No. 301. und Gypse No. 18).

278. (l.) Löwe in Sandstein; um die Basis die Namen des Königs *Necht-nebef* (Nektanebus), Dyn. XXX, 3.

279. Kauernde Statue in Sandstein des *Prinzen von Kusch* (Titel der Stadthalter der äthiopischen Südländer unter ägyptischer Herrschaft) *Setauan*, der auch Präfect der Goldländer und Königlicher Schreiber war; Kopf neu.

280. (l.) Knieender Mann, einen Kynokephalosaffen auf Schultern und Kopf; vor sich eine sitzende Statue des Osiris. Kalkstein.

280a. Rumpf einer Statue *Ramses VI.* XX. Dyn. Geschenk des Consul Travers. Memphis.

281. (r.) Mann mit untergeschlagenen Beinen in schw. Granit; Kopf neu.

282. (l.) Basis einer Säule in Kalkstein.

283. (r.) Knieende Statue des Prinzen von Kusch *Setauan* (s. No. 279) in Kalkstein; vor sich einen Naos mit Osiris.

284. (l.) Achtseitiger Pfeiler mit den Schildern *Seti I.* (Dyn. XIX, 2).

284a. Naophore Granitstatue des *Iupa*, der das königliche Uraeusdiadem trägt. Auf den Armen befin-

den sich die Schilder *Ramses II.* und seiner Gemahlin und um den Naos die des *Amenophis I.* und seiner Gemahlin. Theben. XIX. Dynastie.

5. (r.) Kleine Gruppe des Schreibers *Aata*, u. (seiner Frau) der *Amen-em-apet.*

6. (l.) Naos mit dem Bilde eines Beamten des Königs *Ramses II.*, Namens *Nofre-rompet*, in dunkelgrünem Granit; er war „Vorsteher der Propheten aller Götter", und erscheint auf der Rückseite mit einem Seitenzopfe, der sonst das Abzeichen der Prinzen ist.

6a. Statuette des Prinzen *Merī-Tum*, Sohnes des Ramses II. und der Königin Mut-nofret-āri, ohne Kopf und Füsse; aus dunklem Serpentin.

7. (r.) Mann mit untergeschlagenen Beinen *Petamen.*

8. (l.) Kleiner Opfertrog in schw. Granit mit den Schildern *Amenophis I.* (Dyn. XVII, 2).

9. (r.) Knieender Mann in schwarz. Granit, vor sich einen Kynokephalos mit Mondscheibe *(Thot)* und dem Sonnengott *Schu*, Namens *Cheruf*; unter *Amenophis III.* (Dyn. XVIII, 4).

Denkmäler zwischen der östl. Säulenreihe.
(von Nord nach Süd.)

10. Ein königlicher Schreiber *Chāī*, mit untergeschlagenen Beinen, auf eine Papyrusrolle gebückt; feine Arbeit in Kalkstein.

11. Obertheil der löwenköpfigen Göttin *Sechet* in dunklem Granit.

12. Kauernde Statue in schwarzem Granit. Aus dem Schoosse der verhüllten Figur sieht der Kopf der kleinen königlichen Prinzessin *Rā-nofru* hervor mit

dem Seitenzopf. Der Mann Namens , *Sonmut* (s. o. No. 194), war ein hoher priesterlicher Beamter im Reichstempel des Ammon von Theben und führt unter andern den Titel einer (männlichen) Grossamme der Prinzessin *Rā-nofru*.

293. Gruppe in Kalkstein, eines , *Ptah-māī*, seiner Frau *Hat-ast* zu seiner Linken, und beider Tochter *Anauhaī* zu seiner Rechten; zu ihren Füssen stehen noch zwei Kinder; auf der Rücklehne Anbetung der Kinder vor ihren Eltern.

294. Gruppe in schwarzem Granit des , *User*, und seiner Hausfrau *Tent-hatu*.

295. Kolossaler Sphinxkopf in rothem Granit der Königin *Chnumt-āmen*, bärtig (s. oben No. 277); Theben, Assassîf.

296. Desgl. in Sandstein. Davor eine Klaue der Sphinx. Ebendaher.

297. Gruppe in Kalkstein eines , *Pechala*, und seiner Frau.

298. Gruppe in Kalkstein des Obersten der Schreiber der Kornspeicher des Königs, *Nofreher*, und seiner Schwester und Hausfrau *Nauāaī*.

299. Opferstein in schwarzem Granit mit dreifacher Inschrift, hieroglyphischer, demotischer und griechischer: die letztere lautet: *Σαράπιδι θεῷ μεγάλῳ Πανίσκος Σαραπίωνος Ι̅ε̅η πάχων κ̅ζ̅.*

300. Opfertafel mit der Inschrift: *Ι̅ε̅ Θωὺθ η̅ Ἴσιδι θεᾶ μεγίστη Φάρσος ἀνέθηκε.*

301. Vor der Mitte der Südwand steht unter einem den altägyptischen nachgebildeten Baldachin in gemaltem Holz die sitzende Statue der Königin *Chnumt-āmen* (s. No. 277) in feinstem Kalkstein; der Kopf ist neu. Auch hier ist die Tracht männlich, die In-

schriften am Thron weiblich. Ebenso an den zwei fragmentirten Statuen der Königin in Leiden, von denen Gypsabgüsse rechts und links stehen. Theben, Qurnah. (Denkm. III, 25.) (s. No. 277.)

DIE SCHAUKÄSTEN AN DER OSTWAND.

Sie enthalten alle die kleineren Gegenstände, die keine freie Aufstellung vertragen, mit Ausnahme derjenigen, welche nachweislich in das Alte Reich gehören und in Saal II. ihren Platz gefunden haben. Von ihnen sind wieder die höheren Gegenstände im hinteren oder oberen Theile, die flacheren im vorderen Theile der Glasschränke aufgestellt. In beiden Etagen ist ein und dieselbe Folge der Gegenstände gesondert festgehalten und nach dem Material bestimmt, aus dem sie bestehen. Diese Anordnung nach dem Material bietet den doppelten Vortheil, dass sie sich meistens mit der nach den einzelnen Klassen der Gegenstände deckt, und die grösste Uebersichtlichkeit gewährt.

Es beginnen die Bronzen und andere Metalle; dann folgen sich Stein, verglaster Thon (Smalt), gebrannte Erde, Elfenbein und Knochen, Glas, Holz, Wachs, Leder, Geflochtenes, getrocknete Früchte, Farben, einbalsamirte Thiere.

Die lange Reihe der Schaukästen ist zweimal durch den Heizapparat unterbrochen und theilt sich danach in drei Abschnitte, die wir einzeln nach ihren beiden Reihen, erst der oberen, dann der unteren, betrachten, immer von rechts nach links fortschreitend.

Vor dem ersten Abschnitte rechts sind drei besonders grosse Bronzen aufgestellt, nämlich:

302. 303. Zwei Osirisstatuen, die eine 19" hoch mit Resten der Vergoldung, die andere $16^1/_4$"; und

304. Eine grosse weibliche Figur $21^1/_2$" hoch, massiv, wie die beiden vorhergehenden, ausgegossen. Die Arme, welche besonders angefügt waren, fehlen jetzt; die Haartour ist abzunehmen. Sie war vergoldet; Gesicht und Bänder über den Knöcheln hatten einen besonderen Ueberzug, zu dessen Befestigung Einschnitte in die Oberfläche gemacht wurden; die Augen waren eingesetzt. Die Bilder auf dem Kleide scheinen auf eine Priesterin hinzudeuten. — Darunter 7 kleine steinerne Statuen, unter ihnen die Todtenstatuette des *Panehsi.* Auf dem Schranke steht eine Statue des ithyphallischen Ammon (Pan) in Bronze mit vergoldeter Federkrone.

Erster Abschnitt, oben.

Fenster 1—14: Bronzen, namentlich Götter und heilige Thiere; die Götter ordnen sich: Osiris, Isis, Hor; Ptah, Neith, Secht; Ammon, Mut, Chons; Thoth, Anubis, Chnumis, Sebak, Nofratmu, Bes, Bubastis u. a.

305. Unter den menschlichen Figuren zeichnet sich im 10. Fenster ein Bild des Königs *Ramses II.* in Osirisform aus, zusammengedrückt und nach unten verstümmelt, aber von feinster Arbeit und hohl gegossen. Augen eingesetzt. Da bei weitem der grösste Theil aller Bronzefiguren in spätere Zeit, besonders in die XXVI. Dyn. gehört, so ist diese durch Inschrift und Arbeit chronologisch sichere alte Figur, namentlich durch den seltenen und in so früher Zeit bemerkenswerthen Hohlguss, von besonderem Interesse.

305a. Ein Mann, der den Wasserkrug auf der Achsel trägt. Theben.

306. im 11. Fenster, Bronzefigur eines Schreibers mit untergeschlagenen Beinen, einen Papyrus auf den Knieen entrollend.

307. ebendas., zwei kleine, fast identische, aber nicht aus einer und derselben Form stammende Figuren, wahrscheinlich aus Hadrianischer Zeit, vielleicht den Antinous in ägyptischer Tracht darstellend; die eine ist in Italien gefunden; die andere wahrscheinlich auch.

308. im 12. Fenster, kleine Kopfhaube.

309. ebendas., eine Bronzefeder mit Horn und Uräus, zu einem Kopfputz des Osiris oder eines Königs in Osirisform gehörig, welche ungefähr Lebensgrösse gehabt haben muss, nämlich nach den gewöhnlichen Proportionen gemessen, etwa 5′ 9″.

310. im 14. Fenster, ein grosser Sperber in Bronze, Füsse abgebrochen, 10½″ hoch; die Augen waren eingesetzt.

Erster Abschnitt, unten.

1. Fenster: Lanzenspitzen, grosse Nägel, Brustschilder, Ringe, kleine Instrumente, u. a., alles in Bronze.

311. 312. Im 2. Fenster: Schalen, Tafeln, Stäbchen, mystische Augen in dünnem hellem Bronzeblech.

3. und 4. Fenster: Bronzespiegel, Armspangen, Löffel, Nägel u. a.

313. ein vollständiges Sistrum mit drei Querstäbchen, auf einem Hathorkopf u. Typhonsfigur, 10½″ hoch.

314. Andres Sistrum mit vier Stäben.

315. Bronzebeil, ohne Stiel.

316. Eine Anzahl chirurgischer Instrumente.

5. Fenster: Bronzene Augen mit eingelegter weisser und schwarzer Emaille. Eiserne Lanzenspitzen, Instrumente, Löffel, Schlüssel, einer mit drei, ein anderer mit vier Haken.

6. Fenster: Bleierne Gegenstände; u. steinerne.

7. Fenster: Steinerne Gegenstände.

317. Grosse steinerne Schüssel, auf dem Rande abwechselnd flach aufgelegt die Blüthen der ober- und unterägyptischen Pflanze aus Porzellan.

317a. Eine Votivtafel mit zwei Ohren, dem Ammon von einem *Neb-mehi* gewidmet.

318. Fragment einer Inschrift mit dem Schilde des *Darius*.

319. Fragment einer fein ausgeführten Darstellung eines Königs, der Asiaten auf dem Arme fortträgt. Vor ihm ein Theil des Gespannes mit Wagen. In der Inschrift werden die Fürsten von *Kusch* genannt.

320. Vorderer Gewandtheil eines ersten Propheten der Königin *Aähmes-Nofreàri*.

8. Fenster: Steinerne Gegenstände, Skarabäen, u. a.

321. 3 grosse und 10 kleine Messer aus Feuerstein; daneben 10 messerähnliche Naturprodukte von Feuerstein aus Theben (s. oben No. 93).

9. Fenster: Skarabäen in Stein, zum Theil mit Königsnamen.

322. Grosser Skarabäus eines Propheten des *Amenophis*.

323a. b. Zwei grosse Skarabäen mit Inschrift *Amenophis III.* und seiner Gemahlin *Tii*.

324. Skarabäus mit den beiden Schildern *Amenophis III.* und der *Tii*.

225. Skarabäus von der Mumie No. 27.

10—14. Fenster: Skarabäen, Amulette aller Art, auch kleine Götter, heilige Thiere, Fische, Schlangenköpfe, Augen, Ringe, u. a., aus sehr verschiedenem Stein.

Zwischen dem 1. u. 2. Abschnitt steht

326. eine bunte weibliche Thonfigur, nackt, mit fantastischem Kopfputz, vollkommen erhalten, aus griechischer Zeit.

327. Bunter kleiner Todtenkasten von Holz.
328. Bunte hölzerne Osirisstatue, vollständig erhalten.
329. Todtenkasten, wie 327.

Zweiter Abschnitt, oben.

15. u. 16. Fenster: Grössere Bronzevasen, Libationsgefässe mit Schöpflöffeln, einige beschrieben.

330. Durchbrochener Korb von Bronze; um den oberen Rand lief eine Inschrift in derselben Schrift und Sprache von Aloa, wie auf dem Steine No. 266. Er wurde wie jene Inschrift in der Landschaft Aloa am blauen Nil gefunden.

330a. Statuette des Gottes *Sebak* in Stein.

17—20. Fenster: Steinerne Statuetten.

331. Königsbüste aus dunklem Granit.

331a. Sehr schöne weibliche Statuette in Kalkstein, von dem Reisenden von Heuglin in San erworben.

332. 333. Zwei Modellköpfe mit Angabe der Proportionen, nach welchen sie gearbeitet waren (s. unten p. 74. 65—72).

333a. Stele mit Darstellung des Horus auf den Krokodilen.

333b. Harpokrates (Horus das Kind) in Bronze auf einer steinernen Treppe.

21—23. Fenster: Vasen, meist aus Alabaster.

24. u. 25. Fenster: Verglaste kleine Figuren, meist Todtenstatuetten.

334. Statuette der Königin *Keromāmā*, Gemahlin *Tahelut II.*, Dyn. XXII. 6: mit ihrem ersten Schilde.

335. Desgl. der „Pallas des Ammon *Mehetuechet-Mimut*".

336. Desgl. des Königs *Psametichos*.

337—340. Vier desgl. mit violetter Schrift auf weisser Glasur; eine davon mit grünem Gesicht.

340a. Vierzehn blaue Osirisstatuetten des Königs *Paine-*

t'em II. Cheper-chā-Rā aus seinem Grabe in Theben. XXI. Dyn.

341. 342. Zwei verglaste grosse Königsschilder des Königs *Petuchanmu,* aus San (Tanis), Dyn. XXI.

343. Halbe Porzellanscheibe; auf der Dicke die Schilder *Sethos I.*: das erste Schild ausgekratzt.

344. Porzellanbecher; Fuss abgebrochen; am innern Rande Inschrift eines *Scheschonk,* Sohnes des Königs (Takelut) und der Königin *Keromāmā.*

344a. Eine Schale aus glasirtem Thon, mit drei Fischen und Lotusblumen verziert.

26. Fenster: Porzellan.

345. Sperberkopf, Deckel einer Todtenvase, mit intensiv blauer Glasur und schwarzer Zeichnung.

346. Stil eines Sistrum (?) mit dem Namen des Königs *Darius* aus Saqqarah.

26—28. Fenster: Figuren und Vasen in rother gebrannter Erde; meist später Zeit.

28. u. 29. Fenster: Gläserne Flaschen, einige griechische Vasen aus Aegypten.

30—34. Fenster: Hölzerne Figuren, Kopfhalter, Waffen, Stäbe, Schleuderkeulen u. a.

347. 348. Zwei schlecht erhaltene hölzerne Statuetten des Königs *Sethos I.*

349. Schön geschnittene hölzerne Statue eines Mannes aus der Zeit des *Chu-en-aten* mit Vergoldungen.

Zweiter Abschnitt, unten.

15. u. 16. Fenster: Steinerne Amulette und einzelne Edelsteine.

17—27. Fenster: Porzellangegenstände. Skarabäen, zum Theil mit Königsnamen, kleine Götterfiguren, Thierfiguren, mystische Augen, heilige Symbole, Kopfschmuck, Ringe, kleine Vasen, Glasperlen und Andres aus Glas.

28. Fenster: Gegenstände aus Elfenbein und Knochen, u. a.

29. Fenster: Griechische Maske, Lanzen, ein Kameel in roher gebrannter Erde.

350—352. Zwei Gesichter von Mumiendeckeln, das eine in Holz, das andere in gemaltem Pappwerk, nebst einem Theile einer dritten Mumienmaske.

30—32. Fenster: Hölzerne Gegenstände, Füsse einer Statue, Ohr, Hülsen für Fischmumien in Form von Fischen, Kämme, Striegeln, Kästchen, Sohlen u. a.

353—355. Drei kleine Mumienkasten in Form vergoldeter Mumien, statt der gewöhnlichen Todtenvasen, mit dem Kopfe eines Menschen *(Amset)*, eines Affen *(Hapi)* und eines Schakals *(Kebhsenuf)*; der vierte zugehörige mit dem Kopfe eines Sperbers *(Tumutef)* fehlt. Darin sind die mumisirten inneren Körpertheile.

356. Hölzerne Palette mit 7 Farbennäpfchen, von denen 2 schwarze, die folgenden rothe, blaue, grüne, gelbe, weisse Farbe enthalten; Rohrstifte eingesteckt. In der Inschrift die Schilder *Ramses II.* Dyn. XIX, 3.

356a. Zwei beschriebene Holztheile eines Kastens. In der Inschrift wird der Hyksoskönig *Āpepi Rā-āa-user* erwähnt, unter dessen Regierung ein mathematischer Papyrus des Brittischen Museums geschrieben worden ist.

357. Grosser Malerpinsel.

358. 359. Zwei Skarabäen aus einem bernsteinähnlichen Harze geschnitten.

360. Ein kleiner Cylinder desgl.

33. Fenster: Wachsfiguren, meist der vier Osirissöhne, mystische Augen, u. a.

34. Fenster: Pappartige Gegenstände aus Leinwand mit Kreide, gemalt; theilweise vergoldet: Puppe mit Haaren aus Erdkügelchen, Sohlen mit Abbildung gebundener Asiaten und Neger.

Zwischen dem 2. und 3. Abschnitt steht

361. eine hölzerne schön geschnittene Statue des [illegible], *Necht-tu* eines Beamten unter *Amenophis (I.)* mit vielen Inschriften.

362. Hölzerne Statue der Königin *Aähmes-Nofreäri*, mit rother Hautfarbe.

363. Grosse Perrücke, aus schwarzem Menschenhaar mit langen Flechten.

364. Gruppe zweier Figuren aus Holz des *Amen-emäpet* und seiner Schwester *Henes*.

Dritter Abschnitt, oben.

35—37. Fenster: Geflochtenes von Binsen; Schilf, Stroh; Fischernetz mit hölzernem Gestell; geflochtene Sandalen.

38. Fenster:

365. Mumienkasten eines Ibis, mit darauf bezüglichen Inschriften aus später Zeit.

365a. Modell eines Musikinstrumentes ähnlich einem Sistrum.

39—42. Fenster: Thiermumien von Katzen, Schlangen, Ibis, Krokodilen, Geiern, Sperbern, Fischen; ein Lammschädel, ein Hundeschädel.

Dritter Abschnitt, unten.

35—37. Fenster: Schuhe von Leder, Sandalen von Leder und von Schilf.

366. Eine Anzahl Lederstreifen, die sich auf den Mumien finden, öfters mit Königsschildern, besonders der XXII. Dyn.; so König *Usarkon I.* (Thronschild) vor einer Göttin; ders. (Thronschild) vor Hor;

ders. (beide Schilder) vor Ammon; *Takelut I.* (beide Schilder) vor Mut; ders. vor Isis.

38. Fenster: Getrocknete Früchte.

366a. Eine Sammlung altägyptischer Früchte und Samen, die in Gräbern aufgefunden worden sind, nämlich: Schwarzkümmel, Granatäpfel, Früchte der Dumpalme, Balsam, Datteln, Weinbeeren, Früchte der Argunpalme, Erdmandeln, Ricinussamen, Früchte und Samen der Mimusops Kummel, Balanites aegyptiaca, Weizen und Gerste; ausserdem liegen unter diesem Fenster Stücke Brot, eine Mischung zum Einbalsamiren und Mumienasphalt.

39. Fenster: Farbenproben von alten Monumenten, besonders Thebanischen, abgeschabt. Ferner: Wachholderbeeren, Früchte und Samen des Seifenbaumes, Kerne der Wassermelone, Akaziensamen, Sykomorenfeigen und gemeine Feigen; endlich mehrere von G. Rohlfs aus den libyschen Oasen mitgebrachte Früchte.

367. Blaues Farbenpulver in einem Thebanischen Grabe gefunden.

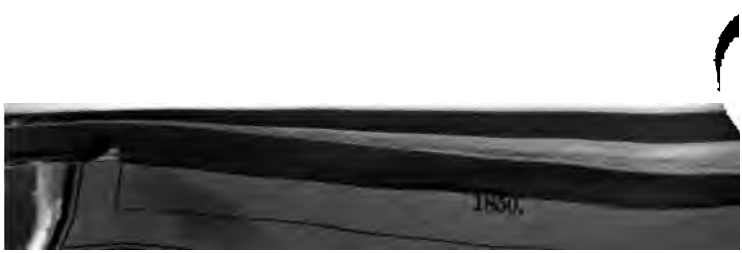
367a. Ein Stück blauer Farbe (unächter Chesbet), welches einen kleinen Sack ausfüllte, dessen Form und Falten noch an der Gestalt des Farbenstücks zu erkennen sind, aus Schibīn-el-qanātir.

40—42. Fenster: Mumisirte Thiere: Sperber, Ibis, Krokodile, Mäuse, Schlangen, Käfer u. a.; eine Mumienhand mit griechischem Ringe; Haarflechten.

Am Ende der Schaukästen steht

368. eine hölzerne Lyra, ohne Saiten, deren sie 13 hatte, mit Pferdeköpfen verziert; daneben eine Laute.

369. Grosse hölzerne Instrumente, 3 Hacken, 3 Schlägel, Rolle zum Aufwinden.



Unterhalb der Schaukästen sind eine grosse Anzahl Vasen, meist Todtenvasen aufgestellt, in verschiedenen Steinarten und Formen; am Nordende ein grösseres mumisirtes Krokodil, und Krokodileier.

In dem südlich anstossenden Vorraume des historischen Saales ist der Gypsabguss einer Königsstatue mit den Namensschildern *Ramses II.* und *Menephthas* (s. Gypssammlung No. 232).

WANDGEMÄLDE im Saal V.

(s. oben p. 1 Anm.)

Die Wände, von der Ostseite angefangen, und nach links fortschreitend, geben eine chronologisch geordnete Uebersicht der Perioden der ägyptischen Geschichte, soweit diese durch eine Auswahl bildlicher Darstellungen, von den Monumenten selbst entnommen, vorgeführt werden können. Die nach den Zeichnungen der Preussischen Expedition von ihren Mitgliedern entworfenen und ausgeführten Bilder sind dabei so streng in Form und Farbe wiedergegebene Kopieen, dass sie zugleich die kunstgeschichtliche Entwickelung des ägyptischen Stils einigermaassen zu veranschaulichen vermögen. Ueber allen vier Wänden zieht sich, vom südlichen Eingange des Saales an, ein Fries von hieroglyphischen Schildern hin, welche die Namen aller zur Zeit der Ausführung bekannten ägyptischen Könige von *Menes* (c. 3900 v. Chr.) an bis zum Römischen Kaiser *Decius* (250 n. Chr.), und an der Südseite noch die der äthiopischen Könige, enthalten.

Ostwand.

No. 1—17 enthalten Darstellungen aus dem Alten Reiche. Aus den ersten 3 Dynastien sind

Monumente, aber keine Darstellungen nachweisbar. No. 1—5 und 7 sind Felsentafeln von der Sinaihalbinsel. No. 6, 7 stellen den langlebigen König *Pepi* (Phiops) der VI. Dyn. dar. No. 8, 9 aus Dyn. VII. VIII. No. 10—15 Darstellungen aus Dyn. XII. 10. Kriegs- und Ringerspiele aus Benihassan. 11. Jagd ebendaher; der untere Theil zeigt eine aus Asien einwandernde semitische Familie, die vor den Gouverneur der Provinz geführt wird. — 16, 17 aus Dyn. XIII.

No. 18ff. enthalten Darstellungen aus dem Neuen Reiche. 20. Rothe Aegypter und gelbe Asiaten streichen Ziegel zum Bau einer Mauer unter *Thutmosis III.* — 22. König *Amentutänch* unter einem Baldachin thronend empfängt rechts eine Gesandtschaft von Assyrern in reichen Gewändern, goldne und silberne Vasen nebst kostbaren Steinen darbringend; links empfängt derselbe Gesandtschaften von Negern und Aethiopen, Gold und Silber, edle Steine, Möbel von Ebenholz, Waffen, auch Felle, Stiere und eine Giraffe bringend; eine äthiopische Fürstin auf einem mit Ochsen bespannten Wagen und mit ihrem weiblichen und männlichen Gefolge zieht herbei. — 22. Der Sonnenanbeter *Chu-en-àten (Amenophis IV.*, s. oben p. 14) zieht mit seiner Gemahlin und seinen Töchtern aus seinem Palaste zu dem Tempel der Sonne; über ihnen die strahlende Sonne. — König *Horus* in Prozession getragen.

No 25. König *Sethos I.* schlägt ein feindliches Heer in Palästina, erobert die Festung *Kanana* (s. Gyssammlung No. 135); vom Tempel von Karnak. — 27—29. Darstellungen desselben Königs.

No. 26. König *Ramses II.* schlägt das palästinische Volk der *Cheta*; seine Prinzen kämpfen

mit. — 32. Ders. erstürmt die Festung *Askalon.* — 33. Ders. kehrt triumphirend zurück, seinen zahmen Löwen neben sich.

No. 34. König *Ramses III.* (Rhampsinitos) bogenschiessend; vor ihm eine Seeschlacht an den Phönizischen Küsten gegen die *Takkari.* — 35. Eine Reihe gefangener Fürsten aus allerlei Ländern unter *Ramses III.,* aus Theben, Medînet-Habu. — 36. Satirische Darstellungen eines Turiner Papyrus.

No. 38, 39, links neben der Thür, *Ramses III.* in seinem Palaste zu Theben, Medînet-Habu. — 40. Ders. auf der Löwenjagd.

Nordwand.

No. 1. Reichverzierte Prozessionsbarke des *Ammon-Ra;* vor ihr *Ramses IX.* Opfer bringend.

No. 5, 6. Die 4 Nationen: Aegypter, Asiaten (Amu), Neger (Nehesu) und Libyer (Temhu) aus den Gräbern des *Menephthes* und *Sethos I.*

No. 7. Darstellung eines Tempeleingangs (Pylon) mit seinen hohen bebänderten Masten, unter *Herhor,* Dyn. XXI.

Westwand.

No. 1, 2. *Ammon-Ra* führt 65 Gefangene, Repräsentanten von Landschaften und Städten meist Palästinas, und die Göttin der Thebais noch über 70 andre, ihrem Besieger *Scheschonk I. (Sisaq* des A. T.) zu. Das 3. Schild der 3. Reihe von oben lautet *Judah-malek* und scheint sich auf Rehabeam von Juda zu beziehen.

No. 3. Der äthiopische König *Schabaka* (Sabakôs, So des A. T.) bringt Wein vor Ammon, Mut, Ptah, Hathor. Dyn. V, 1.

No. 4. Der Aethiopische König *Taharka* (Tear-

chōs, Tirhaqa) mit seiner Gemahlin *Amentikhet* bringt Wein dem widderköpfigen Ammon-Ra und der Mut. Dyn. V, 3.

No. 5—10. Opferdarstellungen der Könige: *Psametich II.*, Dyn. XXVI, 6; *Amasis*, XXVI, 8; *Psametich III.*, XXVI, 9; *Nektanebus*, XXX, 3; *Nechthorheb*, XXX, 1; *Alexander II.*, XXXII, 3.

No. 11. König *Philipp (Aridaeus)* führt vier verschiedenfarbige Stiere vor *Ammon-Ra*.

No. 12. *Ptolemaeus II. Philadelphus* vor Isis, die den Horus säugt; hinter der Isis die Schwester und 2. Gemahlin des Philadelphus *Arsinoë II.*

No. 13. *Ptol. XII. Neos Dionysos* weiht zwei Obelisken dem Horus.

No. 14. *Ptol. XVI. Caesar (Caesarion)* vor Isis und Horus. Hinter ihm seine Mutter, die berühmte *Kleopatra VI.*

No. 15. *Autokrator Kaisar* (d. i. Augustus), rechts zwischen den Göttinnen von Ober- und Unterägypten, links zwischen den libirenden Göttern Thot und Horus.

No. 16. Kaiser *Tiberius* vor Horus, ersticht einen Missethäter, wie Horus den Typhon.

No. 17. Kaiser *Hadrian* in einem Naos, von Göttern getragen.

Es folgen spät-äthiopische Darstellungen aus dem zweiten Aethiopischen Reiche, aus *Begerauïeh* (dem südl. Meroë) und dem benachbarten *Naga*.

No. 18. Männerprozession mit Palmzweigen.

No. 19. König, Königin (mit unförmlich dicken Körperformen und spitzen Nägeln) u. Thronfolger; alle mit überladenem Putze und breiten Fingerringen. Naga.

No. 20, 21. Zwei Aethiopische Götter, Gesicht von vorn dargestellt. Naga.

Südwand.

No. 1. Die mächtige Königin, in deren Pyramide der Gold- und Silberschmuck (s. oben p. 41) gefunden wurde. Naga.

No. 2. Auf dem Pfeiler ein äthiopischer Gott mit 4 Armen und 3 Löwenköpfen.

No. 3. Aethiopischer König mit Panzerhemd in symbolischer Handlung Gefangene köpfend. Naga.

No. 4. Eine Königsschlange mit Löwenkopf. Naga.

VI. SÄULENHOF.

Der Säulenhof mit dem anstossenden Hypostyl und den dahinter abschliessenden Nischen, in deren mittelster, als in der Cella, das kolossale Bild des Königs Horus sitzt, kann einigermaassen die Haupttheile eines ägyptischen Tempels vergegenwärtigen, wie sie dem durch den Pylon Eintretenden erscheinen. Nur pflegten die Kultusräume hinter dem Hypostyl zahlreicher und nebst der Cella dunkel zu sein. Die Mitte des Vorhofes nimmt wie in den alten Tempeln

370. ein Altar ein, aus dem zweiten Aethiopischen Reiche, von Ben-Naga; auf der einen Seite ist der König, auf der entgegengesetzten die Königin, auf den beiden andern Göttinnen abgebildet, alle in der Stellung von Atlanten, die den ägyptischen Himmel tragen. (Denkm. V, 55.) Harter gelber Sandstein.

371. 372. Vor dem Hypostyl sitzen wie im Ramesseum (s. unten p. 67, 4) zwei Kolossalstatuen in schwarzem Granit: links die *Ramses II.* mit seinem Schilde auf dem Gürtel, auf der Basis aber und auf der Brust ausser den eigenen auch die Schilder seines

Sohnes und Nachfolgers *Menephthes* tragend; rechts die *Usortesen I.*, deren ganzer Obertheil indessen restaurirt ist. Nur der Thron und das rechte Bein ist alt; auch hier hat *Menephthes* auf der Basis seine Namen aufgesetzt, und auf der Rückseite des Thrones ist eine bemerkenswerthe Darstellung desselben *Menephthes* als Prinz vor dem Gott des Auslandes *Sutech*. Beide Kolosse stammen aus San (Tanis).

373. An der Westseite des Hofes steht ein Widder aus rothem Granit, die kleine Statue *Amenophis III.* in Mumienform vor sich, und gegenüber sein Ebenbild aus Gyps abgegossen. Er wurde von der Preussischen Expedition aus Barkal gebracht. Die Umschrift der Basis lehrt aber, dass er ursprünglich zu dem Tempel *Amenophis III.* in Soleb gehörte, von wo ihn ein äthiopischer König nach Barkal schaffte. (Denkmäler III. 90.) Diskus und Hörner sind ergänzt.

373 a. Zwei männliche *Sphinxe* in Kalkstein, in Saqqarah vom Grafen Schlieffen ausgegraben. Sie gehörten ehemals zu der nach dem Serapeum führenden Sphinx-Allee.

An der Süd- und Nordseite der Säulenhalle stehen

374. Drei Sitzbilder der löwenköpfigen *Sechet*. Karnak.

An der Westwand sind 13 Stelen aufgerichtet, unter denen wir folgende auszeichnen:

375. Stele des , *Rā-āa*, vor dem Sonnengott Ra und der Göttin des Hades.

376. Stele desselben vor Osiris und Isis; wie die vorige aus Memphis.

376 a. Stele des Schreibers *Se*.

376b. Stele des *Amen-Sa* und

376c. Desgleichen.

377. Stele eines Sem-Priesters *Merenptah* mit prinzlicher Seitenlocke.

378. Basrelief des , *Rü,* und seiner Schwester, der Hausherrin, Pallas des Amon, *Māàa,* vor welchen opfernde Personen stehen. Guter Stil der XIX. oder XVIII. Dyn.

An der Ostwand stehen 49 Stelen.

378a. Ein Verstorbener vor Ptah und Isis; mit unverständlicher Inschrift.

379. Der Verstorbene , *Kames,* unter dem Lebensbaum, vor Osiris, Horus, Isis und Nephthys.

380. Auf der grössten von diesen Stelen bringt dem Schreiber , *Ramses,* sein Bruder *T'ai* eine Libation. Dyn. XIX.

381. Der Hierogrammat und königliche Aufseher der Vorrathshäuser , *Ap-her-mes,* steht rechts vor *Rā,* links vor *Osiris.* Ihnen gelten die Anrufungen des Textes. Dyn. XIX.

382. Der Schreiber u. königl. Beamte, , *Penehesi* (d. h. der Neger) von seinem Sohne *Ap-her-mes* (dem die vorhergehende Stele angehörte) angebetet. Auch hier enthält der Text einen noch längeren Hymnus an den Sonnengott *Ra.*

383. Stele eines , *Nàaü,* Priesters der *Sechet.* Aus dem Baume des Lebens bieten die Arme der Göttin *Nut* Speise und Trank dem Verstorbenen und seiner Seele in Gestalt eines menschenköpfigen Vogels.

WANDGEMÄLDE IM SÄULENHOF.

(S. oben p. 1 die Sonderpublication der Wandgemälde.)

Die einzelnen Ansichten geben die Denkmäler der berühmtesten Lokalitäten nach den Aufnahmen der Preussischen Expedition, zum Theil aber so weit ergänzt, als es mit Sicherheit geschehen konnte. Sie sind, für den Eintretenden links beginnend, meistens topographisch nilaufwärts geordnet.

1. Die Pyramiden von Gizeh mit dem aus dem Fels geschnittenen kolossalen Andro-Sphinx, den König *Chephren* darstellend, im Vordergrund. Der Felsboden um den Sphinx ist vom Künstler sehr willkührlich construirt.

2. Die hohe aufsteigende Galerie in der grössten Pyramide, der des Cheops.

3. Tempel der Hathor zu Dendera, am Ende der Ptolemäerzeit gegründet und unter den Römischen Kaisern ausgeführt.

4. Tempel *Ramses II.* im westlichen Theben, von Diodor „Grabmal des Osymandyas" genannt.

5. Die beiden Kolosse *Amenophis III.* im westlichen Theben, von denen der rechte, als er zerspalten war, zu der griechischen Legende vom tönenden Memnonsbilde Veranlassung gab.

6. Hypostyl des grossen Reichstempels von Karnak, auf 134 Säulen ruhend, deren Mittelreihe bis zum Architrav 66′ misst und Architravstücke von 28′ Länge trägt, von *Sethos I.* errichtet.

7. Tempel von Karnak, Ansicht von Westen.

8. Felsentempel von *Gerf Hussēn* in Unternubien, von *Ramses II.* dem *Phtha* geweiht.

9. Felsengrab von *Benihassan* in Mittelägypten, durch seine Architektur der XII. Dyn. merkwürdig.

10. Aeussere Ansicht der Gräber von Benihassan.

11. Die Sandsteinbrüche von *Silsileh*, jenseit Theben.

12. Obelisk der Königin *Chnumt-ämen* in einem Theile des Tempels von Karnak.

13. Vorhof des Tempels von *Edfu* von *Ptolemaeus IV. Philopator I.* gegründet.

14. Insel Philae von Osten.

15. Felsentempel von *Abu-simbel* in Unternubien, von *Ramses II.*

16. Berg *Barkal* in Dongola, „der heilige Berg" des älteren Meroë, Residenz des *Tahraka* (Tirhaqa).

17. Die Pyramiden des späteren *Meroë* (bei Schendi).

Das astronomische Deckenbild über dem südlichen Säulengang ist dem Grabe *Ramses IV.* zu Theben entnommen, und stellt die ausgespannte Himmelsgöttin dar.

Das über dem nördlichen Säulengange giebt drei astronomische Darstellungen aus dem Hypostyl des Isistempels von Philae.

Auf den Säulen sind streng kopirte Darstellungen von alten Königen vor verschiedenen Göttern opfernd oder anbetend.

Säule 1—8: König *Sethos I.*, Dyn. XIX, 2, vor den Göttern 1. *Seb* (Kronos) und *Nut* (Rhea), 2. *Mentu* und *Rā-t*, 3. *Nit* (Athene) und *Imhotep* (Asklepios), 4. *Schu* und *Tafnet*, 5. *Chnum* und *Sati* (Hera), 6. *Atum* und *Anit*, 7. *Chensu* und *Amen-t*, 8. *Thot* und *Mā-t*.

Säule 9—16: König *Ramses II.*, Dyn. XIX, 3, vor den Göttern 9. *Ammon-Ra* und *Safech*, 10. *Ptah* (Hephaistos) und *Sechet*, 11. *Sebak* und *Tenen-t*, 12. *Hor* (Apollon) und *Hathor* (Aphrodite), 13. *Suti* (Typhon) und *Nebhat* (Nephthys), 14. *Chem* (Pan) und *Mut* (Hera), 15. *Hor-Ra* (Helios) und *Iusas*, 16. *Osiris-Isis*.

Auf dem Architrave, dem Hofe zugekehrt, steht die hieroglyphisch abgefasste Dedikation vom 9. Jahre der Regierung König Friedrich Wilhelm IV., in welchem diese Räume vollendet wurden. In der Hohlkehle wechseln die Schilder des Königs und seiner Gemahlin Elisabeth.

VII. VORRAUM.

Dem aus dem Säulenhofe Austretenden steht
384. eine Säule aus Sandstein gegenüber. Sie gehörte zu der langen Kolonnade auf der Westseite der Insel Philae, welche in Römischer Kaiserzeit errichtet wurde. Das Kapitäl hat die schöne auch in alter Zeit nicht seltene Form einer Palmenkrone mit Früchten; darunter die 5 Bänder, deren Enden runde Bogen bilden. Unter den Bändern des Halses steht eine demotische Inschrift. Die untersten Blöcke der Säule sind genau in den Proportionen des Originals ergänzt worden.

VIII. GYPSSAMMLUNG.

(S. oben S. 2.)

STATUEN UND BÜSTEN.

Die im Vestibulum und in den Räumen der Originalsammlung aufgestellten Gypse sind nach ihrer chronologischen Stelle eingereiht. Die Nummern sind auf bläulichem Papier gedruckt.*)

Altes Reich.

1. (Vestibulum) Sitzende Statue des Königs *Chafra* (Chephren), Dyn. IV, 3, desselben, der die zweite

*) Von den folgenden Nummern sind in der Formerei des Museums die Formen vorhanden und werden Abgüsse verkauft: No. 7. 8. 16. 19. 21. 29. 30. 32. 33. 36. 41. 45. 47. 48. 56. 57. 58. 66. 67. 68. 69. 70. 71. 104. 135. 140. 142. 143. 188. 191—199. 216. 219. 222. 239—291.

1850.

Pyramide von Gizeh sich zum Grabe erbaut hat. Orig. Diorit, im Museum von Bulaq.

2. Kleinere Büste desselben Königs. Grünlich einfarbiger Granit. Bulaq.
3. Kleine Statue des *Āmten*. Berlin. S. oben p. 18, 57.
4. Kleine sitzende sehr alterthümliche Statue. Granit. Brittisches Mus. (Publ. Denkm. III, 288, 3.)
5 Männliche Büste ältester Zeit. Kalkstein, Louvre. (Denkm. III, 289, 10.)
6. Weibliche Büste gleicher Zeit. Kalkstein, Louvre. (Denkm. III, 289, 11.)
7. Büste im besten Stile der ältesten Dynastieen; Pyr. von Gizeh; Kalkstein, Bulaq.
8. (Unter Glas) Stehendes Nilpferd aus einem Grabe der XI. Dyn. im westlichen Theben. Blauglasirter Thon; Bulaq.
9. Kleine Statue mit untergeschlagenen Beinen; unter *Usortesen I.*, Dyn. XII, 2.
10. (Vestibulum) Kolossale sitzende Statue des Königs *Sebākhotep III.*, Dyn. XIII. Rother Granit; Louvre.
11. Büste dieser Statue.
12. Kleinere unbärtige Büste desselben Königs, von einer sitzenden Statue in grauem Granit; Louvre.
13. (Vestibulum) Kolossaler Kopf eines Königs aus der Hyksoszeit, zu einem Sphinx gehörig; auf der rechten Schulter Spuren einer früheren Inschrift, über welcher die Schilder des *Menephthes*, Dyn. XIX, 4. Auf der Brust Rest eines Königsschildes der XXI. Dyn. Schwarzer Granit; aus San (Tanis); Bulaq.
14. (Vestibulum) Kolossale Büste desselben Königs mit schwerem barbarischem Haarschmuck, ein Pantherfell übergeworfen. Schwarzer Granit; aus dem Fayyûm; Bulaq.

Neues Reich.

15. (Unter Glas) Büste einer kleinen hölzernen Statue der Königin *Aähmes-Nofreàri*, Gemahlin Amasis I., Dyn. XVII, 1. Turin. (Denkm. III, 291, 22.)
16. Büste *Amenophis I.*, Dyn. XVII, 2. Kalkstein, Turin. (Denkm. III, 291, 23.)
17. Koloss. Büste *Thutmosis I.*, Dyn. XVII, 3. Grauer Granit; Turin. (Denkm. III, 292, 25.)
18. (Vestibulum) Obertheil einer Statue, vorzüglicher Arbeit, von zarter schmächtiger Leibesform, männlich bekleidet. Wahrscheinlich die Königin *Chnumt-àmen*, Dyn. XVII, 5, darstellend; Turin (s. oben).
19. (Vestibulum) Kolossale Büste *Thutmosis III.*, Dyn. XVIII, 1. Grauer Granit, Turin.
20. (Vestibulum) Kolossaler Kopf *Thutmosis III.*, Dyn. XVIII, 1. Rother Granit, aus Karnak. Bulaq.
21. (Vestibulum) Kolossale Büste *Amenophis II.*, Dyn. XVIII, 2, von einer knieenden Statue in rothem Granit, Turin. (Denkm. III, 293, 35.)
22. Kleine knieende Statue *Thutmosis IV.*, Dyn. XVIII, 3. Berlin (S. oben p. 39, 185.)
23. (Vestibulum) Kolossaler Kopf, wahrscheinlich *Amenophis III.*, Dyn. XVIII, 4, auf den Ruinen seines Grabtempels zu Theben gefunden; brauner harter Sandstein; Britt. Mus.
24. (Vestibulum) Koloss. Büste *Amenophis III.*, schwarzer Granit, Britt. Mus. (Denkm. III, 294, 37.)
25. Büste *Amenophis III.*, Dyn. XVIII, 4. Bulaq.
26. Büste eines Mannes, unter Amenophis III. Turin.
27. Kleine Statue eines Schreibers mit untergeschlagenen Beinen, einen Papyrus entrollend, Namens *Amasis*, Dyn. XVII. oder XVIII.
28. Kleine sitzende Statue des Königs *Chu-en-àten* (Amenophis IV.), Dyn. XVIII, 5; vorzüglicher Arbeit. Er sitzt auf einem Polsterstuhl; früher sass

seine Gemahlin, deren Arm noch sichtbar ist, neben ihm. Aegypt. Alabaster; Paris.

29. (Unter Glas) Kleiner Kopf mit hohem Kriegshelm, feine Arbeit; wahrscheinlich *Chu-en-äten.* Kalkstein. Turin.

30. (Vestibulum) Bärtige Büste unter Lebensgrösse des Königs *Horus.* Dyn. XVIII, 8, Schwarzer Granit, aus Karnak. Bulaq.

31. Königskopf in Lebensgrösse, wahrscheinlich des Königs *Horus.* Schwarzer Granit aus Karnak, Bulaq.

32. (Vestibulum) Schöner Königskopf, wahrscheinlich der XVIII. Dyn. Britt. Mus.

33. (Unter Glas) Statuette *Sethos I.*, Dyn. XIX, 2. Kalkstein; aus Karnak; Bulaq.

34. Kolossaler Kopf der Königin *Tuäa,* Gemahlin Sethos I., von einer stehenden Statue in schwarzem Granit in Rom. Nase angesetzt. (Denkm. III. 297, 55.)

35. Kleine moderne Nachbildung derselben Statue.

36. Lebensgrosse unbärtige Büste *Ramses II.,* Dyn. XIX, 3. mit dem Kriegshelm, ausgezeichneter Arbeit; von einer sitzenden Statue in schwarzem Granit zu Turin. (Denkm. III, 297, 58.)

37. (Unter Glas) Obertheil einer kleinen Statue der Königin *Nofreäri-Mienmut,* Gemahlin Ramses II. am Throne der vorhergehenden Statue. (Denkm. III, 297, 59.)

38. (Unter Glas) Obertheil einer kleinen Statue des Prinzen *Amen-hi-chopschef,* Sohnes Ramses II., mit der Prinzenlocke; gleichfalls am Throne von No. 36. (Denkm. III, 297, 60.)

39. 40. (Unter Glas) Zwei Todtenstatuetten des Prinzen *Cha-em-uas,* eines Sohnes Ramses II.

41. Herme mit Inschriften bedeckt, etwa aus der Zeit Ramses II. Bulaq.
42. Unbärtige Büste *Sethos II.*, Dyn. XIX, 5. Von einer sitzenden Statue in Sandstein, Britt. Mus. (Denkm. III, 298, 65.)
43. Kolossale bärtige Büste *Sethos II.*, von einer stehenden Statue in Sandstein, im Louvre.
44. (Vestibulum) Bärtige Büste wahrscheinlich eines späteren *Ramses*, Dyn. XX. Bulaq.
45. Kopf wahrscheinlich eines späteren *Ramses*, Dyn. XX.
46. (Vestibulum) Stehende vollkommen erhaltene Statue der Königin *Ameniritis*, Gemahlin des Königs Seti III., Dyn. XXIV, 3. Aegyptischer Alabaster. Bulaq.
47. Kopf des Aethiopischen Königs *Taharka* (Tirhaqa des A. T.). Dyn. XXV, 3, aus Theben, schwarzer Granit. Bulaq.
48. (Unter Glas) Kopf des Königs *Amasis II.*, Dyn. XXVI, 8, über einem grossen verzierten Brustschilde, in dessen Mitte die Namen des Königs. Orig. in Bronze, aus dem Serapeum zu Saqara. Bulaq.
49. (Unter Glas) Knieender König, die Arme nach vorn gestreckt; feine stilvolle Arbeit; Orig. in Bronze aus dem Serapeum; Bulaq.
50. Unbärtiger Kopf, wohl aus der XXVI. Dyn.
51. Unbärtige Büste des Königs *Nechtnebef* (Nektanebus), Dyn. XXX, 3; von einer Statue in grauem Granit, aus Memphis; Britt. Mus.
52. Unbärtiger Königskopf, vielleicht des *Nektanebus*; aus grünem einfarbigem Granit.
53. Kleine knieende Priesterstatue, wohl der XXVI. Dyn., oben ergänzt.
54. Büste der Königin *Arsinoë*, Gemahlin *Ptol. II.*

Philadelphus; von einer stehenden Statue in rothem Granit, aus Rom.

55. Desgl. der Königin *Arsinoë;* rother Granit; Rom.
56. Königsbüste aus später Zeit; Bulaq.
57. (Unter Glas) Oberkörper einer Königin mit Geierhaube, mit barbarischen Zügen und wulstigen Lippen, vielleicht äthiopisch. Bulaq.
58. (Unter Glas) Mann mit kahlem Kopfe. Bulaq.
59. Sitzende Statue der Isis mit Horus. Rom.
60. Doppelbüste einer Isis und einer Kuh, wohl Hadrianischer Zeit; Rom.
61—64. (Unter den Tischen) Vier Köpfe von granitenen Sarkophagdeckeln aus Dyn. XIX. XX. Rom.
65. (Unter Glas) Besonders fein gearbeiteter Studienkopf aus dem Atelier eines Bildhauers, mit den Proportionslinien auf Unter- und Hinterseite. Orig. in Kalkstein, in Privatbesitz. (S. oben pag. 55, 332.)
66—69. (Unter Glas) Vier andere Studienköpfe in verschiedenen Stadien der Vollendung; Kalkst. Turin.
70—72. (Unter Glas) Drei andere dergl.; Kalkstein. Bulaq. (Dazu 2 andere 72, a. b. von den Originalen pag. 55, 332. 333 abgegossen.)
73—85. (Unter Glas) Dreizehn Gewichte verschiedener Grösse; meist Granit; Bulaq.

BASRELIEFS.

Altes Reich.

86—90. Einzelne Abgüsse aus der Grabkammer des *Āmten.* (Denkm. II, 3—6.) S. oben p. 17, 56.
91. Brustbild des *Ptah-nofre-beu.* (Denkm. II, 5.)
92. Brustbild seines Vaters *Amerī.* (Denkm. II, 56.)
93. Brustbild des *Aseskef-ānch,* Vaters des *Amerī.* (Denkm. II, 56.)

94. Brustbild der *Chenut*, Frau des *Ptah-nofre-beu*. (Denkm. II, 56.)
95. Namensschilder von 4 Königen, deren Priester *Ptah-nofre-beu* war. (Denkm. II, 55.) S. oben p. 21, 60.
96. Mann und Frau aus einem Grabe, Pyr. von Gizeh. (Denkm. II, 34 g.)
97. Papyrusfeld mit Vögeln, ebend. (Denkm. II, 12 b.)
98. Verzierung von Lotusblättern. (Denkm. II, 11.)
99. Gazellen. (Denkm. II, 12.)
100. Männliches Brustbild, Louvre. (Denkm. II, 74 c.)
101. Weibliches Brustbild, Louvre. (Denkm. II, 83.)
102. Frau aus einer Prozession von Dörfern. Pyr. von Gizeh.

Neues Reich.

103. Brustbild *Amenophis I.*, Dyn. XVII, 2. (Denkm. III, 4, 291, 24.) Theben.
104. Stele aus Turin; *Amenophis I.*
105. Königin *Aāhmes*, Gemahlin *Thutmosis I.*, Dyn. XVII, 3 (Denkm. III, 19, 2 c. 292, 26.) Theben.
106. *Thutmosis II.* Dyn. XVII, 4. (Denkm. III, 24 c.)
107. Königin *Chnumt-āmen*. Dyn. XVII, 5. Theben.
108. Königin *Chnumt-āmen*, von ihrem Obelisk in Karnak. (Denkm. III, 24, 292, 29.)
109. *Thutmosis III.*, Dyn. XVIII. 1. (Denkm. III, 293, 31.) Theben.
110. *Thutmosis III.* (Denkm. III, 24, 6.) Theben.
111. Stele aus Heliopolis *Thutmosis III.* (Denkm. III, 29 c.) S. oben p. 36, 155.
112. *Amenophis II.*, Theben, Karnak. (Denkm. III, 392, 33.)
113. *Amenophis II.*, Theben, Karnak. (Denkm. III, 61.)
114. Grosse Granitstele zwischen den Tatzen des grossen Sphinx von Gizeh vom 1. Jahre *Thutmosis IV.*, Dyn. XVIII, 3. (Denkm. III, 68. 293, 34.)
115. *Amenophis III.*, Dyn. XVIII, 4. Granitstele aus Medînet-Habu. (Denkm. III, 72. 294, 38.)

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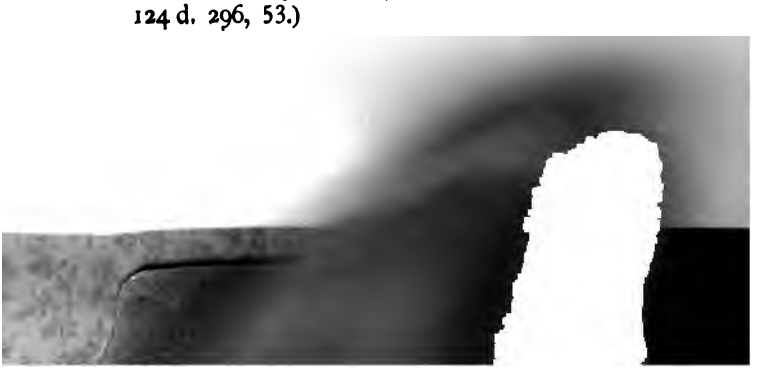
116. *Amenophis III.*, von ders. Stele.
117. Königin *Tü*, Gemahlin Amenophis III., von ders. Stele.
118. Ein königlicher Schreiber unter *Amenophis III.*, bester Stil.
119. Brustbild aus einem Felsengrabe zu Qurnah; unter *Amenophis III.;* bester Stil. (Denkm. III, 77 a.) S. oben p. 39, 191.
120. Aehnliches Brustbild, aus ders. Zeit.
121. *Chu-en-äten (Amenophis IV.)*, Dyn. XVIII. 5, die Sonne anbetend; das karrikaturartig vorgebaute Gesicht und die überfetten Schenkel zeigen einen eigenthümlichen Charakter. Felsenstele von El-Amarna. (Denkm. III, 110 a. 295, 45.)
122. *Chu-en-äten* sitzend mit Kriegshelm; Felsengrab zu El-Amarna. (Denkm. III, 98, 6.)
123. *Chu-en-äten* und seine Gemahlin *Nofre-titi*, nebst 3 Prinzessinnen, in einer Fensterbrüstung; vor ihnen der hohe Beamte (spätere König) *Atef-nuter-Aï* mit seiner Frau *Ti*, denen Ehrenzeichen ausgetheilt werden. El-Amarna. (Denkm. III, 103, 111. 295, 46.)
124. *Chu-en-äten*, an einem Fenster seines Palastes. El-Amarna. (Denkm. III, 109.)
125. Königin *Nofre-Titi*, Gemahlin des *Chu-en-äten*, hinter ihr 2 Prinzessinnen. El-Amarna. (Denkm. III. 110 a. 295, 48.)
126. Theil einer Figur der Königin *Nofre-titi;* El-Amarna.
127. Theil einer Figur des Königs *Chu-en-äten;* El-Amarna.
128. Leibgarde des *Chu-en-äten;* El-Amarna.
129. Klatschende Zuhörer einer Harfenspielerin. El-Amarna.
130. Trompeter, aus El-Amarna.
131. *Sethos I.*, Dyn. XIX, 2. Karnak. (Denkm. III. 124 d. 296, 53.)



132. *Sethos I.*, von Horus umfasst; aus seinem Grabe in Theben. (Denkm. III, 296, 54.)
133. *Sethos I.*, opfernd; aus seinem Grabe in Theben.
134. *Sethos I.*, aus seinem Grabe.
135. (Director-Zimmer) Grosses Schlachtbild *Sethos I.* gegen die Schasu in Palästina. Im Hintergrunde die Festung Kanana; Theben, Karnak. (Denkm. III, 126.) S. oben p. 61, 25.
136. Grosses Namensschild *Sethos I.;* Theben, Karnak.
137. Unbärtiger *Ramses II.*, Dyn. XIX. 3. Das erste Schild ohne den Zusatz *sotep-en-Rā*, den er später annahm. (Denkm. III, 172 g.) Theben, Bāb-el-mulūk.
138. *Ramses II.* als Prinz, doch mit den königlichen Schildern; ohne *sotep-en-Rā*. Karnak. (Denkm. III, 143. 297, 56.)
139. Stele vom 4. Jahre *Ramses II.* Der Text bezieht sich auf die Goldbergwerke in Aethiopien; Orig. dem Grafen St. Ferriol gehörig.
140. Stele mit *Ramses II.*, Turin.
141. Fragment einer ähnlichen Stele unter *Ramses II.*
142. Kleine Stele; *Ramses II.* vor Hathor. Turin.
143. Obertheil der Figur einer Königin. An der Seite einer Königsstatue; Rom.
144. Ganze Figur des *Menephthes*, Dyn. XIX, 4. Aus seinem Grabe. (Denkm. III, 298, 64.)
145. Kopf des *Menephthes;* aus seinem Grabe.
146. *Sethos II.*, Dyn. XIX, 6; aus seinem Grabe.
147. *Sethos II.;* aus seinem Grabe.
148. *Sethos II.;* aus dem Grabe des Königs *Setnecht* zu Theben.
149. Königin *Ta-usert;* aus dem Grabe des *Menephthes-Siphtha*, Dyn. XIX, 7. (Denkm. III, 201. 299, 67.)
150. Prinzessin *Bekt-uernura*, aus ihrem Grabe zu Theben. (Denkm. III, 202.) Dyn. XIX, 5.

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151. *Setnecht,* Dyn. XIX, 8; aus seinem Grabe zu Theben. (Denkm. III, 206, 299, 68.)
152. *Ramses III.,* Dyn. XX, 1; aus seinem Grabe. (Denkm. III, 215, 299, 69.)
153. Zwei Köpfe gefangener Asiaten; Tempel *Ramses III.* zu Medînet-Habu. (Denkm. III, 211.)
154. Namensschilder *Ramses III.,* mit sehr vertieften Hieroglyphen; aus Theben. Vergl. oben p. 41, 204.
155. *Ramses IV.,* Dyn. XX, 2; aus seinem Grabe. (Denkm. III, 299, 70.)
156. *Ramses IV.;* aus seinem Grabe. (Denkm. III, 222 h.)
157. *Ramses IV.;* aus seinem Grabe. (Denkm. III, 222 g.)
158. *Ramses V.,* Dyn. XX, 3; später in das Bild Ramses VI., Dyn. XX, 4, verwandelt; aus seinem Grabe. (Denkm. III, 224 d. 299, 71.)
159. *Ramses VI.,* Dyn. XX, 4; aus seinem Grabe. (Denkm. III, 299, 72.)
160. *Ramses VII.,* Dyn. XX, 5; aus seinem Grabe. (Denkm. III, 233. 300, 73.)
161. *Ramses VII.;* ebendaher.
162. *Ramses IX.,* Dyn. XX, 7; aus seinem Grabe. (Denkm. III, 235. 300, 74.)
163. *Herhor,* Dyn. XX, 1; Karnak. (Denkm. III, 243. 300, 75.)
164. *Herhor* vor Ammon-Ra. Karnak. (Denkm. III, 248.)
165. *Pinet'em,* Dyn. XXI. Karnak.
166. Prinzessin *Ramaka,* Tochter des Pinet'em. Karnak. (Denkm. III, 250 b.)
167. *Scheschonk I.* (Sesonchis, Schischaq des A. T.) Karnak. (Denkm. III, 254. 255 a. 300, 76.) Dyn. XXII, 1.
168. Darstellung von 26 gefangenen Fürsten oder Repräsentanten von Städten aus Palästina, von Scheschonk I. dem Ammon zugeführt; darunter das

Schild des *Judah-malek* (s. o. p. 62, 1. 2). (Denkm. III, 252.)

169. Prinz *Schu-put*, Sohn Scheschonk I. Karnak. (Denkm. III, 255 a.)

170. *Usarkon I.*, Dyn. XXII, 2. Karnak. (Denkm. III, 257.)

171. Prinzregent *Scheschonk*, Sohn Usarkon I., in Priesterkleidung; an der Seite eine Statue des Nil. Britt. Mus.

172. Stele einer Hausherrin *Schepunteput*, Tochter eines ersten Amonpriesters Usarkon. Turin.

173. *Schabaka* (Sabakos) der Aethiope, Dyn. XXV, 1, mit der oberen Krone. Medînet-Habu. (Denkm. V, 1 c. III, 301, 79.) S. oben p. 42, 229.

174. *Schabatoka*, Dyn. XXV, 2; mit äthiopischem Kopfbande. Karnak. (Denkm. III, 301, 80.) S. oben p. 31, 123.

175. *Psametich I.*, Dyn. XXVI, 4; Fragment in dunkelgrauem Granit. Louvre.

176. *Hakor*, Dyn. XXIX, 2; mit der unteren Krone. Medînet-Habu. (Dyn. III, 284 i. 300, 81.)

177. *Nektanebus*, knieend, opfernd. Louvre. Dyn. XXX, 3. (Denkm. III, 301, 82.)

178. *Philippus Aridaeus*, Dyn. XXXII, 2. Karnak. (Denkm. IV, 2 b. III, 302, 85.)

179. *Alexander II.*, Dyn. XXXII, 3. Karnak. (Denkm. III. 302, 86.)

180. (Linke Nische hinter dem Hypostyl) Grosse Stele, ein trilingues Dekret der Priester von Kanopus enthaltend, vom 9. Jahre *Ptol. III. Euergetes I.* Bulaq. (S. oben p. 32, 127.)

181. *Ptolemaeus IV. Philopator I.*, opfernd. Theben, Dêr-el-Medîneh. (Denkm. III, 302, 89.)

182. (Linke Nische hinter dem Hypostyl) Inschrift von Rosette, ein trilingues Dekret der zu Memphis versammelten Priester enthaltend, vom 9. Jahre

Ptolemaeus V. Epiphanes. London. (S. oben p. 32, 128.)

183. *Ptolemaeus VII. Philometor I., Ptolemaeus IX. Euergetes II.* u. *Kleopatra II.* Theben, Dêr-el-Medîneh. (Denkm. IV, 28 a. 302, 90. 303, 92. 93.) S. oben p. 43, 238.

184. *Ptolemaeus IX. Euergetes II.,* mit Kriegshelm. (Denkm. III, 303, 91.)

185. Osiris und die Göttin der Amente.

186. Brustbild eines Priesters.

187. Brustbild eines anbetenden Mannes.

188. Stele eines Priesters *Hor-em-hat,* nebst Bruder, Frau und Tochter. Turin.

189. Tiefgeschnittener bärtiger Kopf, von einem Obelisken.

190. Sphinx mit Königskopf, von einem Obelisken.

191. Schreitender Sphinx, nach vorn Königskopf, nach hinten Widderkopf. Turin.

192—212. Vögel aus antiken Formen mit Proportionslinien.

NEUERE ERWERBUNGEN.

213. (Historischer Saal) Die *Pianchi*-Stele. Bulaq. Siehe p. 46, 265 a.

214. (Linke Nische hinter dem Hypostyl) Stele des *Ptolemaeus Lagi.* Bulaq. S. p. 32, 127 a.

215. (Ebendas.) Stele *Thutmosis III.* Bulaq. S. p. 32, 127 b.

216. (Ebendas.) Sitzende Statue des Osiris. Bulaq. S. p. 32, 127 c.

217. (Rechte Nische hinter dem Hypostyl) Sitzende Statue der Isis. Bulaq. S. No. 124 a.

218. (Gräbersaal) Seite vom Sarcophag des Chufu-ānch. Bulaq. S. p. 22, 61 a.

219. Stele mit Darstellung des Horus auf den Krokodilen. Bulaq.

220. Unvollendetes Standbild eines Mannes mit Naos. Bulaq.
221. (Vestibulum) Kolossalbüste *Ramses II.* Britt. Mus.
222—223. (Vestibulum) Zwei Löwen mit dem Namensschilde *Amenophis III.* Britt. Museum.
224—225. (Historischer Saal) Fragment von Statuen der Königin *Hāt-as Chnumt-āmen.* XVII. Dyn. Leyden.
226. (Vestibulum) Die Königin *Hāt-as Chnumt-āmen.* XVII. Dyn. Theben.
227. (Sarkophagsaal) Deckel des Sarkophags der *Ānchnes Rā-neferhet,* der Tochter *Psametichs II.* und der *Nitokris,* und Gemahlin *Amasis II.,* aus Theben. XXVI. Dyn. Britt. Museum.
228. (Vestibulum) Sitzende Statue *Sethos II.* XIX. Dyn. Britt. Mus.
229. (Vestibulum) Statue des Prinzen *Cha-em-uas,* des Sohnes Ramses II., aus Siut. Britt. Mus.
230. (Vestibulum) Statue des Königs *Horus.* XVIII. Dyn. Britt. Mus.
231. (Vestibulum) Statue eines unbekannten Königs, vermuthlich der XVIII. Dyn. Britt. Mus.
232. (Vorraum zum historischen Saale V.) Ein König mit der oberägyptischen Krone und den Schildern *Ramses II.* und seines Sohnes *Menephthes II.* Britt. Mus.
233. Eine Königsbüste. Britt. Mus.
234. Eine Königsbüste (Amenophis III. ?). Britt. Mus.
235. Ein Römerkopf. Britt. Mus.
236. (Rechte Nische hinter dem Hypostyl) Tafel aus einem Tempel mit der Darstellung des Königs *Nektanebus.* Britt. Mus.
237. Sitzende Statue eines Mannes. Britt. Mus.
238. Sitzende Statue *Usortesen I. Cheper-ka-rā,* dem alten Könige *An* (Dyn. VII.) gewidmet. XII. Dyn. Britt. Mus.

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239. Statue eines Schreibers. Altes Reich.
240. Ein Löwe mit dem Kanon der Proportionen. Brit. Mus.
241. Ein Kopf im Profil. Basrelief. Britt. Mus.
242. Fragment eines Kopfes, vielleicht *Amenophis IV.* Britt. Mus.
243. (Vestibulum) Geflügel. Darstellung in Basrelief aus dem Grabe des Sabu in Saqqarah. Altes Reich.
244. (Vestibulum) Rinder. Grab des Sabu, Saqqarah.
245. (Vestibulum) Fischerstechen. Grab des Ptahhotep, Saqqarah. Altes Reich.
246. (Vestibulum) Weinlese. Grab des Ptahhotep, Saqqarah.
247. (Vestibulum) Jagdscene. Grab des Ptahhotep, Saqqarah.
248. (Vestibulum) Verschiedene Handwerke. Grab des Ti, Saqqarah. Altes Reich.
249. (Vestibulum) Verschiedene Handwerke. Grab des Ti, Saqqarah.
250. (Vestibulum) Schiffsbau. Grab des Ti, Saqqarah.
251. (Vestibulum) Schiffsbau. Grab des Ti, Saqqarah.
252. (Vestibulum) Fischer und Handwerker. Grab des Ptahhotep, Saqqarah.
253. (Gräbersaal) Gymnastische Uebungen. Grab des Ptahhotep, Saqqarah.
254. (Gräbersaal) Heimkehr vom Felde. Grab des Sabu, Saqqarah.
255. (Gräbersaal) Desgleichen. Grab des Sabu, Saqqarah.
256. (Gräbersaal) Eselherde. Grab des Ti, Saqqarah.
257. (Gräbersaal) Rinder. Grab des Ptahhotep, Saqqarah.
258. (Gräbersaal) Diener mit Opfergaben. Grab des Ptahhotep, Saqqarah.
259. (Gräbersaal) Mann und Frau mit Geflügel. Grab des Sabu, Saqqarah.

260. (Gräbersaal) Mann und Frau mit Gänsen. Grab des Sabu, Saqqarah.
261. (Gräbersaal) Frauen mit Wedeln. Grab in Saqqarah.
262. (Gräbersaal) Eine Ceremonie. Grab des Ptahhotep, Saqqarah.
263. (Gräbersaal) Altes und junges Nilpferd. Grab in Saqqarah.
264. (Gräbersaal) Fischverkauf. Grab in Saqqarah.
265. (Gräbersaal) Zwei Kälber. Grab in Saqqarah.
266. (Gräbersaal) Angebundenes Kalb. Grab des Ti, Saqqarah.
267. (Gräbersaal) Pflügende. Grab des Ti, Saqqarah.
268. (Gräbersaal) Vogelfang. Grab in Saqqarah.
269. (Gräbersaal) Lastträger, Hyänen, Windhunde. Grab des Ptahhotep, Saqqarah.
270. (Gräbersaal) Rinder. Grab des Sabu, Saqqarah.
271. (Gräbersaal) Federvieh. Grab des Sabu, Saqqarah.
272. (Gräbersaal) Fischfang. Grab in Saqqarah.
273. (Gräbersaal) Schlachtende. Grab des Ptahhotep, Saqqarah.
274. (Gräbersaal) Desgleichen. Grab des Ptahhotep, Saqqarah.
275. (Gräbersaal) Löwe im Käfig. Grab des Ptahhotep, Saqqarah.
276. (Gräbersaal) Fischbraten. Grab des Ti, Saqqarah.
277. (Gräbersaal) Büffel und Antilopen. Grab des Sabu, Saqqarah.
278. (Gräbersaal) Mann mit Affe und Windhunden. Grab des Ptahhotep, Saqqarah.
279. (Gräbersaal) Bastonade. Grab des Ti, Saqqarah.
280. (Gräbersaal) Musikanten. Grab des Ptahhotep, Saqqarah.
281. (Gräbersaal) Ein Spiel. Grab des Ptahhotep, Saqqarah.
282. (Gräbersaal) Ziegen vom Baume fressend. Grab in Saqqarah.

1850.

Berlin, Druck von W. Büxenstein.

EIGHTH EDITION.—40TH THOUSAND.

PEOPLE'S EDITION.

OUR EGYPTIAN OBELISK; CLEOPATRA'S NEEDLE.

BY ERASMUS WILSON, F.R.S.

CLEOPATRA'S NEEDLE AT ALEXANDRIA.

BRAIN & CO., 26, PATERNOSTER ROW, LONDON.

PRICE THREE-PENCE.

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339—340. Statuetten der Göttin Bast.
341—342. Statuetten des Gottes Bes.
343. Eine Todtenvase.
344. Ein Sistrum.
345. Ein Gehänge mit symbolischen Darstellungen.
346. Ein Täfelchen mit den Namensschildern *Chu-en-âtens* (Amenophis IV.). Abguss von No. 183 der Sammlung.
347. (Vestibulum) König *Horus* und seine Tochter. XVIII. Dynastie. Turin.

Chronologische Uebersicht der Dynastieen.

(Nach Lepsius, Königsbuch.)

Dyn.	I.	aus This	3892—3639.
Dyn.	II.	aus This	3639—3338.
Dyn.	III.	aus Memphis	3338—3124.
Dyn.	IV.	aus Memphis	3124—2840.
Dyn.	V.	aus Memphis	2840—2592.
		Dyn. VI. aus Elephantine	2744—2546.
Dyn.	VII.	aus Memphis	2592—2522.
Dyn.	VIII.	aus Memphis	2522—2380.
		Dyn. IX. aus Herakleopolis	2674—2565.
		Dyn. X. aus Herakleopolis	2565—2380.
		Dyn. XI. aus Diospolis	2423—2380.
Dyn.	XII.	aus Diospolis	2380—2167.
		Dyn. XIII. aus Diospolis	2136—1684.
Dyn.	XIV.	aus Xois	2267—1684.
		Dyn. XV. Hyksos	2101—1842.
		Dyn. XVI. Hyksos	1842—1591.
Dyn.	XVII.	aus Diospolis	1684—1591.
Dyn.	XVIII.	aus Diospolis	1591—1443.
Dyn.	XIX.	aus Diospolis	1443—1209.
Dyn.	XX.	aus Diospolis	1209—1091.
Dyn.	XXI.	aus Tanis	1091—961.
Dyn.	XXII.	aus Bubastis	961—787.
Dyn.	XXIII.	aus Tanis	787—729.
Dyn.	XXIV.	aus Saïs	729—685.
		Dyn. XXV. Aethiopen	716—664.
Dyn.	XXVI.	aus Saïs	685—525.
		Dyn. XXVII. Perser	525—405.
Dyn.	XXVIII.	aus Saïs	525—399.
Dyn.	XXIX.	aus Mendes	399—378.
Dyn.	XXX.	aus Sebennytos	378—340.
Dyn.	XXXI.	Perser	340—332.
Dyn.	XXXII.	Macedonier	332—305.
Dyn.	XXXIII.	Ptolemäer	305—30 v. Chr.

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ENGRAVED FROM A PHOTOGRAPH.

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1878.

1850.

ENTERED AT STATIONERS' HALL.

PREFACE TO THE EIGHTH EDITION.

CLEOPATRA'S NEEDLE will have its page in history, in the West as well as in the East. Our last report of the little ship "CLEOPATRA" is dated Gibraltar, Monday, October 8, 1877; all going well; weather fine. Barely a week elapsed—namely, on the night of Sunday, October 14th, in the middle of the Bay of Biscay, and she experienced a terrible hurricane; on the following morning, at seven o'clock, she was abandoned. A boat's crew of six men, who had left the "Olga" to carry her assistance, were swept away by a terrific sea, and were piteously lost. At five o'clock on Monday afternoon the "Cleopatra" was picked up—more frightened, as it appeared, than hurt—by the Scotch steamer "Fitzmaurice," and towed into the beautiful Bay of Ferrol, in Galicia, a department of Spain, not far from Corunna.

Hence arose a question of salvage, which has been referred to the Admiralty Court, and is not yet settled, but has been the cause of considerable delay. Nevertheless, on the 15th of January, 1878, on a Tuesday, at seven o'clock of a bright morning, the curbless "Cleopatra," uninjured by her late achievement, was again dancing on the billows of the ocean, as free and as buoyant as an Ibis, bidding farewell and a happy wedding to the sunny land of Spain, and in tow of a sturdy Channel Tug, the

"Anglia." No blockade-runner could have dashed more gallantly through every obstacle than did the little "Cleopatra" through the dangers of the Bay of Biscay, in the wake of her brave and auspiciously named convoy. Five days elapse before news of the adventurers reach us, and then telegrams pour in in rapid succession.

DIXON TO WILSON.—Saturday evening, January 19th—"Tug towing small vessel; passed St. Catherine's (Isle of Wight) at 6.45; believed to be the 'Cleopatra.'" During Monday she was telegraphed from Dover, Margate, and Gravesend; and on Monday evening, January 21, at 7.24, came the cheering news—"'Cleopatra' safely moored in the East India Docks."

Another voyage, of no less interest, has been accomplished to-day; the "Cleopatra" floated gracefully and safely through the Pool and up the river with the rising tide; stooped beneath the low-spanned arch of Westminster Bridge, and now swings on her kedge in front of the Houses of Parliament. To-morrow, with the dawn, she will flaunt her Sunday's bunting on the breeze, and the day after her gallant captain (Carter) will hold his first *levée*.

"Cleopatra" now awaits the hospitalities of the enlightened British metropolis. Parliament Square, the most appropriate site in London, has been refused to the fine old obelisk on a seeming pretence, and, deserted by its counterpart, already looks dismally

vacant and forlorn. On Adelphi steps, between Waterloo Bridge and the Charing-Cross Viaduct, towering above the Embankment, and on the very verge of the troubled stream, the solitary wooden presentment of the monument is now in progress of erection. Whether the site will find favour with the Ædiles who rule these things, is still a question of the future. There is a faint hope that now, when the matter is referred back to that practical body, the Metropolitan Board of Works, its members will call to mind that the obelisk is a gift of Egypt to Great Britain; a recognition of noble services; a worthy subject of British patriotism; a memory of Abercromby, of Sidney Smith, and of the immortal Nelson.

LONDON.

February 2nd, 1878.

1850.

PREFACE TO THE FIRST EDITION.

THE near approach of the time when the ship "Cleopatra," with her precious burden, may be looked-out-for in the Thames, will, it is hoped, awaken curiosity as to the significance of our expected and welcome visitor, and plead my excuse for anticipating the event.

Telegrams of preparation have reached me, of late, in rapid succession, as thus :—

"The obelisk lifted out of its tomb by two ladies."

"The 'Cleopatra' launched."

"The 'Cleopatra' floated; towed round to dock; proves a good sea-boat; safely deposited in the Khedive's dry dock to fit bilge-plates, rudder, cabin, and spar deck."

On Friday, September the 21st, "'Cleopatra' towed out of Alexandria amid acclamations," and no doubt, a resounding "Hurrah for Old England!"

On the following Thursday, September 27th, "The steamer 'Olga,' belonging to Messrs. William Johnston and Co., from Alexandria, with Cleopatra's Needle in tow, passed Malta this afternoon, at a distance of about ten miles. Wind fair."

October 7th, "The steamer 'Olga,' having Cleopatra's Needle in tow, arrived here (Gibraltar) this afternoon, and will leave after coaling."

And on Monday, October 8th, "The steamer 'Olga,' with Cleopatra's Needle in tow, is now (1.45 P.M.) leaving the Bay of Gibraltar for Falmouth. All is going well; the weather is fine."

My readers may be reminded, that after the victory of Alexandria in 1801, the British forces, army and

navy, made efforts to bring home this obelisk as a trophy of success.

In 1820, on the occasion of some amicable intercourse between Egypt and England, this obelisk was presented to the British nation by the Pasha, Mehemet Ali, as an emblem of friendship and respect: a ray of sunshine flashing upon our distant island out of the Land of the Sun.

In 1877, the offer of the obelisk was renewed—this time at there quest of Her Majesty's Ministers—by his Highness Ismail Pasha, the present Khedive of Egypt.

In the interim, the proprietorship of the obelisk had fallen into the hands of a Greek gentleman, Giovanni Demetri, a genuine man of science, who, in the true spirit of scientific generosity, permitted the disentombment and subsequent removal of the monument from his land, in which it had lain buried for several centuries.

The name of Lieutenant-General Sir James Alexander is likewise conspicuous in the same category. The transfer of the Egyptian obelisk to England had been to him, for many years, an object of eager desire; and to the accomplishment of that desire he devoted considerable time and labour.

I feel incompetent to do justice to the merits of a principal mover in this undertaking—Mr. John Dixon, the Engineer; his name and his works are already known to the public, and of his final success, on the present occasion, I will not entertain a doubt.

Of Captain Carter, who commands the "Cleopatra," and sails in her to England, I can only say, that he is evincing the highest qualities of the true British sailor. That the task which he has taken upon himself is by no means light, is shown in the following extract from a letter from Mr. Waynman Dixon to his brother, Mr. John Dixon, dated October 2:—"I thought Carter looked careworn; he

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must have a terribly anxious time, and is constantly on deck, as his boatswain is laid-up ill * * * He can get no rest, day or night, and I wonder how any one can sleep in such a 'rocking-horse,' pitching, almost constantly, fifteen times a minute."

I have the further duty of recording the unanimous help and warmest sympathy of Her Majesty's Government, afforded under circumstances of complication and difficulty, and such as must have left our purpose unattained but for its friendly assistance.

In publishing this pamphlet I accomplish an original design—that of penning an introduction of the obelisk for the uses of the people; but I must confess to have been led onwards, by an increasing interest in the subject, to the writing of a fuller account of obelisks and their surroundings than I had at first contemplated. This latter will form a popular volume,* which, indeed, is already in the Press, and will be immediately published.

October 31*st*, 1877.

* "Cleopatra's Needle; with Brief Notes on Egypt and Egyptian Obelisks."

CLEOPATRA'S NEEDLE.

THE granite obelisk, called Cleopatra's Needle, which, we hope, will form a striking ornament among the monuments of London, at one time stood, with a companion, in front of a temple in the Egyptian city of On. On was an important city in the land of Goshen, and is frequently mentioned in the Bible. The temple at On was dedicated to the Sun, and the city was afterwards named by the Greeks, Heliopolis, which signifies "City of the Sun."

The land of Goshen is commemorated as having been the refuge of Abraham when he and his family were driven by famine out of Canaan. It was to On that Joseph was conveyed by the Ishmaelite traders, to whom he had been committed by his brethren, and where he was sold as a slave. At On he was

cast into prison, and interpreted the dreams of his fellow-prisoners, and was called forth "out of the dungeon" to interpret a dream for the king. As the interpretation of the royal dream came true, Joseph rose to high rank, and was rewarded by the privilege of showing gratitude and hospitality to his father Jacob. "And Pharaoh called Joseph's name Zaphnath-paaneah (signifying, the man to whom secrets are revealed), and he gave him to wife Asenath, the daughter of Potipherah, priest of On."*

Originally there were seven or more obelisks at On, but of these only one single obelisk now remains, almost the sole surviving relic of that ancient city. The existing obelisk is the oldest in the world, having been erected upwards of 3,000 years before the Christian era, and consequently nearly 5,000 years before the present time. Four of the remaining obelisks were set up by Thothmes III. and his family, more than 1,600 years before the birth of Christ, and therefore about 3,500 years from the present period. Two of these four were called Pharaoh's Needles, and now serve to decorate the cities of

* Genesis, chapter xli. ver. 45.

Constantinople and Rome; while the other two were transferred to Alexandria to become celebrated as Cleopatra's Needles.*

Cleopatra's Needles, whilst at On, stood in front of the temple wherein Moses received his education, where he made himself proficient in Egyptian philosophy, and where his mind became fortified for the great work he was afterwards destined to accomplish, the liberation of his fellow-countrymen from the harsh dominion of the Pharaohs and the exodus of the Hebrews from the land of Egypt. Rameses the Great, one of the heroes of our obelisk, has the reputation of having been the oppressor of the Jews, his great undertakings, no doubt, contributing largely to that result, whilst Menephtah, his successor, was the acknowledged Pharaoh of the Exodus.

Thus, while we bear in mind that the obelisks of On have been the silent spectators of the arrival in Egypt of Abraham and Jacob, the elevation to the highest dignity, of Joseph, the

* The engraving of Cleopatra's Needle at Alexandria, the Alexandrian Obelisk, forms the subject of the vignette on the title-page of the present narrative.

oppression of the Hebrews, and their deliverance by Moses; there is still another event, dear to the memory of every Christian, which has its illustration in the immediate vicinity of this city of obelisks. In the close neighbourhood of On is the village of Matareeah, a word signifying "town," or "place belonging to the sun," and therefore the equivalent of Heliopolis; and here, at Matareeah, is an ancient sycamore tree, which is believed to have given refuge to the Holy Family in their flight into Egypt; or, more probably, is an offshoot from the original stock. What a host of reflections will crowd into the mind when we contemplate this venerable and wonderful antique.

When the seat of Egyptian government was transferred to Alexandria, some of the ancient traditions of the country were revived by the conquerors; a magnificent temple was erected to the honour and for the use of the Cæsars, and was called Cæsarium, just as in the olden time the temple of the mythical Memnon was called Memnonium, and the temple of Rameses at Thebes, Ramesseum. And the two obelisks from the front of the temple at On were conveyed

to Alexandria to ornament the approach to the temple of the Cæsars. The period when this transfer took place was that of the end of the Greek dynasty, when Cleopatra was still in the ascendent. An inscription on the bronze supports of the Alexandrian obelisk informs us that the eighth year of Augustus Cæsar, that is, twenty-three years before the birth of Christ, was the exact date of erection of these obelisks at Alexandria. This being the fact, the latter event must have taken place seven or eight years after the death of Cleopatra; and, consequently, although she may have removed the obelisks from On, and may have designed the temple itself, the act of setting them up was clearly not hers. But she had been a popular queen, her memory being still cherished by the people, and in this manner the perpetuation of a beloved name may possibly be explained.*

The history of Egypt tells us that Cleopatra's Needles were placed in front of the Cæsarium; but the Cæsarium no longer exists, and in recent times the

* The two obelisks are said to have been left for eleven years on the sands at Alexandria before they were erected.

obelisks were but a few yards from the sea. Nay, more, one only remains standing where it was first fixed, while the other must have been overthrown several centuries ago. The same causes that destroyed the Cæsarium contributed possibly to the downfall of the obelisk, or it may have become undermined by the encroachments of the sea. For, when Mr. Dixon's staff were prepared to roll the iron-plated cylinder containing the obelisk into the sea, previously to its conveyance to England, they found evidence of a granite bed, which may have been part of the foundation of the ancient Cæsarium: in one place the stumps of broken columns; in another, a smooth pavement resembling the floor of a bath or hall; and an awkward hitch upon a rocky mass, proved a temporary hindrance to the progress of the cylinder by piercing its shell, and causing a leak.

Egyptian obelisks are monoliths, a word signifying a single piece of stone. They were hewn in the famous quarries of Syené, or As-souan, at the extreme southern boundary of Egypt, the barrier between Egypt and Nubia, where the primitive rock forms a stony ledge,

through which the broad stream of the Nile bounds in a succession of boisterous rapids, called the First Cataract of the Nile, into the placid valley of Upper Egypt. Nearly 750 miles, as the crow flies, lie between Syené and Alexandria; and if to this number of miles we add the necessary meanderings of the stream, that distance must have been largely increased. Albeit this has been only a part of the journey of our obelisk, making a halt on its way of 1,600 years at the ancient City of the Sun, whilst its remaining part from Alexandria to London will give a further distance of 3,000 miles.

Time, and space, and bulk, become bewildering when we contemplate these wonderful monoliths. The length of the fragment of stone constituting the British obelisk is nearly seventy feet; its exact measurement being sixty-eight feet, five inches and a-half; its breadth at its widest part, seven feet five inches on two of its sides, and seven feet ten inches and a-half on the opposite sides. From its greatest width near the base of the shaft it narrows, as it ascends, to a breadth of four or five feet, and then contracts into a tapering pyramid, seven

feet six inches in height, called the Pyramidion. The base is rounded at the angles, possibly to give facilities for its erection. Its weight is 186 tons,* and its cubic measurement 2,529 feet. It is one of the colossal obelisks of Egypt, and is ninth or tenth in order of height of those which have been issued from the As-souan quarries. Precedence in altitude is divided between its former companions at On, Pharaoh's Needles, and especially the obelisk of St. John Lateran at Rome, and the great obelisk at Karnak, the work of the superb Queen Hatasou; the former measuring one hundred and five feet seven inches, and the latter, according to Mariette, very little less. From these giants of stone we descend rapidly to the Luxor obelisk at Paris, which measures seventy-six feet six inches; the British obelisk, sixty-eight feet five inches and a-half; and Cleopatra's Needle at Alexandria, sixty-seven feet two inches.

We are not in need of a hall-mark to

* The cylinder ship in which it was enclosed weighs seventy-five tons; and to this must be added, when afloat, the fittings, timber packing, and ballast; making a total of 336 tons.

take stock of the Egyptian obelisks; the whole number ever produced, great and small, hardly exceeds fifty, and of these only fourteen of the standing obelisks exceed fifty feet in height. Moreover, these fourteen obelisks are distributed between four countries as follows—namely, *five* at Rome, *two* in France, *one* at Constantinople, *one* in London, and the remaining *five* in Egypt. Of Egyptian obelisks of inferior size, seven belong to Rome, one to Constantinople, six to England, four to Italy, and one to Egypt. The obelisks which are not genuine, together with numbers that are fallen and lost, make up the total.

The material of the obelisk is a kind of granite, very hard and very dense, of a rose-red colour, and distinguished, as deriving its source from Syené, by the name of Syenite. Pliny speaks of it as variegated with distinct flame-coloured spots. It is capable of receiving a high polish, and from its hardness admits of being carved with the sharpness of a gem. The carvings are generally two inches and more in depth, and in some instances the hollows are burnished to the lowest groove.

The sculptures commence on the

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pyramidion occupying its lower half, and thence extend in three columns down the face of the shaft of the obelisk to its base. In some instances the Pharaoh whose name is commemorated by the obelisk, uses only the middle line of the shaft for his writing, forming a middle column, and leaving the sides blank. Such was originally the case with the British obelisk; the middle column discourses of Thothmes III., by whom the obelisk was erected; and two centuries later, Rameses II. took possession of the side spaces, with the lateral columns, and addresses his appeal to the deity of the Sun. So that we have the fact before us, not only of the words of the two greatest Pharaohs who ever ruled in Egypt, but we have besides an illustration of the curious circumstance that the carving of the central column is 200 years more ancient than that of the side columns. Joseph died in the reign of Thothmes III.; and the hardships which led to the exodus of the children of Israel from the land of Egypt, were perpetrated under Rameses II.

The engraved square on the pyramidion represents the Pharaoh, Thoth-

mes III., kneeling before the deity of the Sun, offering gifts, and supplicating the blessing of a strong and pure life. The hieroglyphics expressive of his prayer are displayed above the figures of the beseeching potentate and the enthroned deity, the latter holding in his hands the mystical Tau, the symbol of eternal life, so well known to Freemasons, and the dog-headed sceptre, emblematical of watchfulness and guardianship.

At the top of the shaft of the obelisk, and surmounting each of the three columns of engraving, is the sacred hawk, representing Horus, the deity of the Sun in his zenith; the hawk is capped with a regal helmet, the double crown of Upper and Lower Egypt. Under the Horus is an oblong square, the standard of the king, emblazoned with a bull, signifying power with moderation; and underneath the bull is an arm holding a weapon, possibly intended for power with force; the standard being terminated below by a deep fringe. Then follows what may be called the text of the column; first of all a bee, an emblem of divine royalty, conjoined with a similar emblem, each surmounting one hemi-

The subject of the woodcut is copied from the British obelisk, and represents the sacred hawk, the symbol of Horus, the deity of the Sun; surmounting the standard of the king, the Pharaoh, Thothmes III.

sphere of the earth. And then an oval ring, which is repeated several times in the course of all the columns, but most frequently in those of Rameses. This oblong oval has the figure of a seal, and is, in fact, the seal of the king, bearing his name and his royal titles, marking his rights and privileges, and identifying the obelisk with his name. In Egypt the seal was in continual use as the signature of the king.

It was not until the end of the last century that the discovery was made of the real signification of the oval; but once recognised it became the foundation of our present knowledge of hieroglyphical writing. As soon as it was evident that the oval contained the name of a king, it needed only to find out the name of that king to recognise its representation in hieroglyphics. Thus it happened that Champollion, studying the hieroglyphical translation of a Greek decree in which the word Ptolemy occurred, succeeded not only in fixing the equivalent of that word in hieroglyphical writing, but after a few similar verifications—for example, the name of Cleopatra—made the most important discovery of all; namely,

that the hieroglyphs represented the letters of an alphabet, and were to be used as such. Champollion gave the name of "cartouche," signifying a scroll, to the oval, and by that name it is now commonly known.

It is by means such as these—thanks

Ovals or Cartouches of the Pharaoh, Thothmes III.

to the labours of a zealous and indefatigable body of Egyptologists—that we are now enabled, with the most perfect precision and ease, to fix the identity of a monument or of an obelisk. Thus, in the middle column of the British obelisk, and immediately under the emblems of majesty, we see an oval enclosing a circular hollow, representing the sun's disk, the king being the representative of the sun; a turreted bar, and the sacred scarab or beetle: while at its lower part is another oval,

in which are two figures preceded by an ibis, these being the family name of Thothmes; whilst the former is the forename of Thothmes III. Again, in the side columns are four of such ovals, bearing in a similar manner the forename and the surname of Rameses II.

Ovals or Cartouches of Rameses the Great, family name, and proper name.

The interpretation of the writing on the obelisk has as yet been deciphered only on its three accessible sides; but the legend on those sides is made known to us through the labours of Burton and Chabas. The middle column is of course occupied by Thothmes; the side columns by Rameses; and the text reads as follows:—

THOTHMES.

First Side.—"The kingly Horus,

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strong bull, crowned in Thebes, the king of Upper and Lower Egypt, Ra-men-kheper; he made (this) in his monuments to his father, Horemakhou; he erected two very great obelisks, capped with gold, (when he celebrated) the panegyry of his father, who loves him. He did (it), the son of the sun, Thothmes, the best of existences, beloved of Horemakhou."

Second Side.—"The kingly Horus, strong bull, ruling in truth, the king of Upper and Lower Egypt, Ra-men-kheper. For him the lord of gods has multiplied the panegyries (intervals of thirty years) in Habennou (the Temple of the Sun, in Heliopolis), knowing that he is his son, the elder, the divine flesh, issuing (from himself). The son of the sun, Thothmes, lord of Heliopolis, beloved of Horemakhou."

Third Side. — "The kingly Horus, strong bull, beloved of Ra (the sun), the king of Upper and Lower Egypt, Ra-men-kheper. His father Tum has established him, making for him a grandeur of name in expanded royalty . . . . in Heliopolis, (and) giving him the throne of Seb (and) the office of khepra; the son of the sun, Thothmes,

the best of existences, beloved of the Bennou (sacred bird) of Heliopolis."

RAMESES.

First Side, 1.—"The kingly Horus, strong bull, son of Tum, the king of Upper and Lower Egypt, Ra-ousor-ma-Sotep-en-Ra, lord of diadems, who protects Egypt and chastises nations; son of the sun, Ramessou Meriamen, who throws down southern peoples as far as the Indian Ocean, and the northern peoples as far as the prop of the sky; the lord of the two lands, Ra-ousor-ma-Sotep-en-Ra; son of the sun, Ramessou Meriamen, vivifier like the sun."

2.—"The kingly Horus, strong bull, beloved of Ma (truth), the king of Upper and Lower Egypt, Ra-ousor-ma-Sotep-en-Ra, lord of panegyries, like his father, Ptah Totnen; son of the sun, Ramessou Meriamen, strong bull, like the son of Nou (Set); none could stand (against him) in his time, the lord of the two lands *(cartouche, prenomen)*; son of the sun *(cartouche, name)*."

Second Side, 1.—"The kingly Horus, strong bull, son of Khepra, the king of Upper and Lower Egypt *(prenomen)*.

Golden hawk, of abundant years, very victorious; son of the sun *(name)*. (He) enabled men to behold (what) he has done; never was uttered denial (against it). The lord of the two lands *(prenomen)*; son of the sun *(name)*; splendour of the sun" . . . . . .

2.—"The kingly Horus, strong bull, beloved of Truth, the King of Upper and Lower Egypt *(prenomen)*; son of the sun, offspring of the gods, possessor of the two lands; son of the sun *(name)*, who made his frontiers to the place he chose, and got peace through his victory; the lord of the two lands *(prenomen)*; son of the sun *(name)*, splendour of the sun."

Third Side, 1.—"The kingly Horus, strong bull, beloved of Ra, the king of Upper and Lower Egypt *(prenomen)*; lord of panegyries, like his father, Ptah; son of the sun *(name)*; son of Tum, from his loins, who loves him; Hathor generated him; he who opened the two lands; lord of the two lands *(prenomen)*; son of the sun *(name)*, vivifier like the sun."

2.—"The kingly Horus, strong bull, son of . . . . .; the king of Upper and Lower Egypt *(prenomen)*; lord of dia-

dems, who cares for Egypt and chastises nations ; son of the sun *(name)*."

It may be proper to explain, that the sun being deified by the Egyptians as the symbol of creation, the maker, the disposer ; and the Pharaohs being supposed to be sons of the Sun, the rising sun Ra, being generated out of Toum or Tum, the setting Sun ; the rising Sun therefore becomes, at one and the same time, through this mystical interpretation, both father and son.

When Napoleon, in Egypt, sought to arouse the enthusiasm of his invading army, he exclaimed, pointing towards the Pyramids, "Four thousand years look down upon you." In like manner, in the presence of the British obelisk, it will be for us to remember that upwards of three thousand years speak forth in words which are as clear to our understanding at the present time, as they were to the Egyptians themselves at the moment they were first written. The human mind, prompted by an instinctive antagonism against time and space, succeeds at last in accomplishing projects at first supposed to be impossible. Words and sentiments addressed to an ancient people many centuries

ago in an obscure character, we are now enabled to read and understand as if they had been dictated by ourselves. If Thothmes III. could have contemplated that the heroic achievements on which he prided himself so justly, which enabled his contemporaries to say of him, that he might plant the frontiers of his kingdom wheresoever he chose; if Rameses the Great could have anticipated that his youthful renown as a brilliant soldier, and his maturer reputation as a gorgeous architect, would become known, even in the minutest detail, to distant and enlightened nations by means of the writing on the monuments, the cup of ambition of these great sovereigns must have been filled to overflowing. The period of ascendancy of the Thothmeses and the Ramseses represents the brightest era of Egyptian art; and of that art, as it then was, we are fortunate in the possession of so precious an example.

As might be predicted, the obelisk fails not in the evidence of age, nor could it be expected to be otherwise, nor that it should be as smooth and sharp as when it was first erected; but age is one of its features of attraction.

In places, it will be seen that the angles are rounded; here and there the once burnished surface is blurred and rough, and some of the engraving has suffered almost to obliteration; nevertheless, as a whole it is remarkably perfect. It is said to be in better preservation than the standing Needle at Alexandria; it has happily escaped serious injury from its fall; and its entombment in the sands of the sea-shore and the rubbish of building material would seem to have been favourable to its preservation. The sides most injured are those to landward, and the agent of mischief the sharp pellets which ride in the sand-storms so common in Egypt, that drive their sharp and piercing atoms against an opposing surface with the fury of musket-shot. Speaking hieroglyphically, the obelisk may be said to be a type of the sacred scarab, which, after centuries of burial, has soared upwards to a new, if not brighter, existence.

At a stone's throw away from the spot where the obelisk will stand on British soil, are two Institutions in which the British heart always throbs loyally and bravely; whose members never fail when the drum beats or the pipe trills

to action. In the moment of danger and of the nation's need, the red and the blue shine forth like rays of the sun, in their brightest hues. Our fancy leads us to believe that the recruiting sergeant will reap a harvest of volunteers by pointing upwards to the grand old obelisk; which can never be looked upon without a revival of the memory of our native heroes, Nelson and Abercromby. The battle of Alexandria, which saved our Indian empire, and put us in possession of the Rosetta stone, was fought under the watchful gaze of Cleopatra's Needle; and here it was that the noble Abercromby fell, lost—but forgotten, never. The 4,000 years of the Pyramids looked down on a brilliant but a beaten army. The obelisk beamed upon the gallant victors of the field of Alexandria. Every man of the British army and navy subscribed several days' pay to secure the present obelisk; their hearts throbbed for its possession; they yearned to look again upon the stately form which their eyes had flashed upon during the heat of battle. Even to-day it may revive the memory of their brave forefathers.

THE

STORY OF SANEHA,

AN EGYPTIAN TALE

OF FOUR THOUSAND YEARS AGO;

TRANSLATED FROM THE HIERATIC TEXT,

BY

CHARLES WYCLIFFE GOODWIN, M.A.

Reprinted from Fraser's Magazine.

WILLIAMS AND NORGATE,
14, HENRIETTA STREET, COVENT GARDEN, LONDON; AND
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THE following pages, containing the literal translation of an Egyptian text in the hieratic character, more than a thousand years older than the earliest book of the Old Testament, is reprinted, with the Editor's permission, from the February number of *Fraser's Magazine*, 1865.

The original Egyptian text is the longest, and no doubt the most difficult of all those which have as yet exercised the ingenuity of translators.

The task of the present editor has been confined to looking over the sheets as they passed through the press, and to the correction of a few obvious blunders which had escaped notice before.

P. LE P. R.

1850.

THE STORY OF SANEHA.

If an antiquarian of the present day could be carried back through a space of nineteen centuries into Egypt as it was in the days of Diodorus and Strabo, what a harvest of valuable knowledge would he quickly reap! His first care would be to become well acquainted with the Egyptian language and writing, for which purpose he would engage the services of a clerical scribe at Memphis or Thebes. He would find plenty ready for a consideration to instruct him, and with an intelligent tutor the task would be one of no extraordinary difficulty. Instead of learning first the crabbed demotic or epistolary hand, and afterwards the hieroglyphic, of which it is a miserable debasement, according to the perverse system of teaching which Clement of Alexandria tells us prevailed in his time, he would request to be taught the hieroglyphics first, and he would afterwards easily acquire a knowledge of the cursive forms. We do not know what sort of grammars and dictionaries the Egyptians had; but whatever materials of this kind our antiquary might obtain, he would probably find it necessary to construct from them a grammar and a dictionary for himself, according to his own views. When he had acquired some slight knowledge of the language, the walls of the great temples and palaces would furnish him with abundant opportunities

of exercise. Thousands of buildings and statues, which have long perished, would be found by him with their inscriptions perfect, and he would read the names of their founders with his own eyes, and carefully note them in his tablets, not trusting to the garrulous ciceroni, who, like those of modern times, would make the strangest confusion of history and historic names. One principal object of our antiquary would be to obtain copies of the old chronicles of the kings, and other historic papyri. He would inquire after old poems and romances. The clerical scribes would probably first offer him as great curiosities treatises on magic, such as that famous book of Suphis, the builder of the great pyramid, of which Africanus, the chronicler, says that he bought a copy when he was in Egypt. This would be the sort of work which was chiefly in demand, and of which the scribes would be in the habit of multiplying copies. Much pressed, they would probably produce some abstracts of history, not unlike that which we now have in the remains of Manetho. Our antiquarian might obtain a perfect list of the kings, beginning with Menes and coming down to Alexander, with the durations of their reigns assigned, and such particulars as would enable him to put the whole into chronological order, if, indeed, he did not find that already done to his hand. He might verify much of this history by inspection of contemporary monuments of the various kings referred to. It is probable enough that some remains would then be extant in Memphis which could be with certainty assigned to Menes or his immediate successors, and that the pyramid tombs of the kings

of the first dynasty would be recognizable. If the early history of Egypt did not present any stirring incidents of war and foreign conquest, it would, at any rate, furnish the most copious details respecting the origin of arts and letters, and the catalogue of the buildings, monuments, and inscriptions alone, belonging to the first thousand years, would make a respectable volume. In pursuing his historical researches, our antiquary might be at first misled by obliterations and alterations made in certain inscriptions, by means of which a monument erected by one king had been appropriated by another. With the assistance of historical papyri he would easily overcome these difficulties, which the antiquaries of our own time have had to encounter without such aid. A clear view of the whole course of Egyptian history having been obtained, the next step would be to study the literary remains of various ages. In order to inspect copies of works belonging to the earliest dynasties, it might be necessary to gain access to temple libraries of Thebes, Memphis, or Heliopolis. The custodians of these treasures would probably know little about them; but our investigator, armed with an imperial firman and antiquarian zeal, would not allow himself to be put off with excuses. With proper management he would find the temple-keepers more communicative than the monks of the Nitrian and Sinaitic deserts in our own day, and he would also find the libraries in better order than those of the Coptic monasteries. In the Theban temples he would be shown vast collections of statistical and judicial records, and of miscellaneous literature. His embarrassment would be to select the most

curious and useful, from the mass of materials, the accumulation of centuries. He would pick out the detailed accounts of the Asiatic campaigns of the great Egyptian kings of the eighteenth and nineteenth dynasties, which would throw light upon Babylonian and Assyrian early history, and in some of these documents he would doubtless find the Jewish history treated from an Egyptian point of view. The literature of the eleventh and twelfth dynasties, the first which reigned at Thebes, and of the still earlier dynasties of Memphis, would engage his particular attention. He would find these primæval works simpler and nobler in style than those of later periods, amongst them being books of proverbial philosophy, biographies of celebrated men, and poetical treatises upon the eternal themes of truth, justice, and Divine Providence. After a few years' labour he would be in a position to add three or four thousand years to the world's authentic annals, and would return to Europe with copies of long-forgotten works, containing the germs of that which now form the world's literature.

The Greek antiquaries did not go to work in this way. Few of them probably troubled themselves to learn the Egyptian language so as to read the ancient annals for themselves. They picked up stories here and there from communicative priests; and these, mixed up without any discrimination, were handed from one writer to another, without any one even caring to criticise, compare, or methodise them. Diodorus, professing to write a universal history, and putting Egypt at the head as the most ancient nation, is content to give an account of this people, in

which neither the names of Tethmosis nor Ramesses appear, which is something like leaving out the names of Alexander and Julius Cæsar from Greek and Roman history; an account in which no mention is made of the invasion of the Hyksos, which is as though in writing the history of Europe all allusion to the Goths and Vandals were omitted; an account finally in which everything is turned upside down, in which incompatible legends are given, the reader being left to take his choice, and in which hardly a single king's name can be identified with any that occur on the monuments. Yet when Diodorus wrote, the history of Manetho written in Greek had long been published; in which the views of the Egyptians as to their own history were clearly set forth, with complete lists of the kings, their names being spelt as nearly like the originals as the Greek language and taste would permit. Diodorus had heard of Manetho's work, but perhaps had never seen it. Making all allowance for the difficulties of an historian in an age when printing was unknown, we cannot acquit him of negligence. To us at the present day the indifference of the cultivated Greeks and Romans to the history of a country, for which they professed to entertain so much respect, seems strange. What they might so easily have done, with the materials and the means then at hand, namely, reproduce the Egyptian annals in a complete and consistent form, so as to secure them to posterity,—they have left to the moderns two thousand years later to do, if they can, from a sadly reduced stock of materials, and under the disadvantage of having to deal with a language and writing long forgotten.

The labours of antiquaries, since the discovery by Champollion of the hieroglyphic system of writing, have been directed with considerable success towards this object. With Manetho for a guide, the kings of Egypt, whose names are found profusely scattered over the monuments which time has spared, have been arranged in order, and the genuine outline of Egyptian history restored. The *Königsbuch* of M. Lepsius contains a most voluminous collection of king's names and titles, and those of numerous members of their families, arranged in chronological order. M. Brugsch has written a history of Egypt, in which such details of interest as inscriptions or papyri have furnished, are introduced in their proper places. Considering the great space of time covered, it must be owned that the story is at present a meagre one. The absence of narratives connected with the long lists of kings whose names are mentioned, has been a ground with some for doubting their existence altogether. Nothing so easy, it has been said, as to concoct imaginary dynasties to supply the want of real history. However, of the thirty dynasties reckoned by Manetho, at least twenty are vouched for by the undeniable testimony of contemporary documents, from which much information may be drawn as to life and manners in Egypt, and with this we must be satisfied in place of events. A few literary productions have survived; amongst them a short romance, a book of proverbs, fragments of historical narratives, collections of epistolary correspondence, hymns to the gods, books of spells intended to accompany the mummies of the dead, and treatises on magic and medicine. To

these must be added records of judicial proceedings and official reports. From such materials the bare outline of names and dates may be more or less filled up here and there, and a degree of interest imparted to the lifeless catalogue.

It is the object of this paper to present to the public an Egyptian narrative of an autobiographical kind, which may serve to vivify two very ancient kings, already well known to us by monuments, Amenemha I. and Usersen I., the first two sovereigns of the twelfth dynasty. The papyrus from which this narrative is taken is preserved in the Museum of Berlin, having been purchased by Dr. Lepsius for that collection in London many years ago. A fac-simile of this manuscript and of three others in the same handwriting was first published in 1860, in the concluding volume of that gigantic work the *Denkmäler Ægyptens.* All four remained undeciphered, notwithstanding their tempting appearance, until 1863, when the task was undertaken simultaneously by M. Chabas and the writer, but without concert or communication. M. Chabas produced the result of his researches in November, 1863, in a work entitled *Les Papyrus Hiératiques de Berlin, récits d'il y a quatre mille ans.* The present writer read his translation to the Society of Antiquaries, in the month following, after having seen the work of M. Chabas, but without having occasion to make any material alteration in consequence. The two translations in fact, if not precisely identical, agreed in all essential points. There is nothing surprising in this accordance to those who are acquainted with Champollion's system; to those who are

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not it is the best proof that can be offered that the principles of interpretation used are sound.

The four Berlin papyri appear to be the work of the same hand, yet the writing varies very much in different parts. The best written parts are those where the lines are vertical; when the scribe had got tired of this arrangement, or, perhaps, when he was afraid of wanting room, he lapsed into the ordinary horizontal arrangement of lines, and his writing becomes careless and bad.

No. 1, the subject of this paper, wants the commencement; there remain three hundred and eleven lines or columns. In parts the divisions of sections are distinguished by headings in red ink.

Nos. 2 and 4 contain portions of an extremely curious legend of a rustic, who is robbed of his asses by a tyrannical officer, and brings his complaint to the governor of the province. The governor, at the suggestion of King Nebkara, the last monarch it seems of the third dynasty, affects to despise the appeal, for the purpose of testing the veracity or the perseverance of the rustic, who utters a series of eloquent harangues, all of which are taken down in writing to be reported to the king. This primæval law case unluckily wants the final decision, which we may be satisfied, however, was in the rustic's favour. The two papyri in which this story is contained are not parts of the same copy. The text of No. 2 coincides towards the end with the beginning of that of No. 4, so that they must be parts of two different copies. A small part of a third copy which supplies the beginning of the story exists in the British Museum.

The Berlin papyrus No. 3 contains the concluding part of a sort of poetical effusion, not very easy to characterize. It seems something like the indignant peroration of a martyr about to suffer an unjust death.

Nothing has been recorded as to the finding of these papyri; we know not whether they came from a Theban or a Memphite tomb, or whether from some other kind of repository; for it seems strange that works of this kind should be buried with the dead. If they came from a tomb they may have been pieces copied by the occupant with his own hand, and which he delighted to peruse when alive. From the style of the hand-writing, and from various peculiarities in the language, they may be unhesitatingly assigned to the twelfth or thirteenth dynasties, that is to the old Egyptian empire, previous to the invasion of the Asiatic races. When the dominion of Egypt was restored, and the Asiatic invaders expelled, a certain change had taken place in the Egyptian language and writing, so that monuments of this later period are easily distinguishable from those which belong to the ancient kingdom.

The papyrus No. 1, with which we are now principally concerned, purports to have been composed in the twelfth dynasty, and relates, as we have said, to events in the reigns of its first two kings. The copy at Berlin is not the composer's autograph, as it closes with the scribe's note that it had been copied from beginning to end, as found in the original. In all probability then the actual text dates from the reign of one of the later kings of the dynasty. It belongs to one of the most remarkable

hold to all who have followed them. Such is the testimony of those who have seen the statues of King Shafra, the builder of the second pyramid, which have been recently disinterred from a temple near the great Sphinx, and which are now in the museum at Cairo.* We know that at this period the Egyptian system of writing had been perfected, and that the papyrus was used as a writing material. The religious system had also received its full development, and sacred compositions of some kind existed, whether exactly the same as those which have descended to our time is not certain; but it appears probable that some parts, at least, of the *Book of the Dead* go back as far as this. The doctrine of the immortality of the soul, and of its reunion with the body, was in full vogue, and was indeed the basis of the whole ritual system. The working of metals and the various arts useful to civilized life were in a high state of perfection. The seat of the kings of the fourth dynasty was Memphis; but their dominion extended to Upper Egypt, and they subjugated the Arab tribes of the Sinaitic peninsula, where they carried on mining operations for copper. Of four, at least, of these kings, Snefru, Chufu, Shafra, and Menkara, we have contemporary monuments in considerable abundance. The bones of the last-named king now repose in the British Museum, together with the fragments of his coffin, found in the third pyramid. By a strange mistake, Herodotus places these kings, his

* The Berlin Museum possesses a cast of the most perfect of these statues, from which a drawing has lately been published by Dr. Brugsch.

be supposed to approximate, with more or less accuracy, to the truth. It seems certain then that civilization had commenced in Egypt at least 4000 years before the Christian era, and that monumental records began about that time; but of Menes, the first historic king, and of the first three dynasties, few contemporary remains are extant.* For our slight knowledge of these three dynasties, which cover a space of seven or eight hundred years, we are chiefly indebted to Manetho;† but we are able to draw conclusions for ourselves as to the activity of mind which prevailed during this period in Lower Egypt, from the works of the dynasty which immediately succeeded them, to which the largest pyramid belongs.

The fourth dynasty, commencing about B.C. 3200, or earlier, has left behind works which have been the wonder of all subsequent ages, for the sublimity of their conception and the perfection of their workmanship. We now know that not only had architecture at this time reached the highest degree of perfection, but that the art of statuary exhibited an excellence never afterwards surpassed, if even rivalled, at any subsequent epoch of Egyptian history. The sculptors of this age had a feeling for nature, and a freedom from conventional rules, which places them in the same relation to their successors as Phidias and the sculptors of the great Athenian period

* A tombstone in the Ashmolean Museum at Oxford, in memory of Shera, grandson or kinsman of King Sent, belongs to the second dynasty. It is the oldest monument in the world.

† Two recently-discovered tablets of kings give lists of the kings of the earlier dynasties. These tablets, however, are as late as B.C. 1400.

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A papyrus at Paris, already mentioned, contains a fragment of a work said to have been composed by Kakemna, in the reign of Snefru (fourth dynasty), and a complete work by Ptahhotep, of the time of Assa (fifth dynasty). A treatise on medicine, copied out in the nineteenth or twentieth dynasty (B.C. 1400-1200), is attributed to a king of the first dynasty, to whose reign also the production of some parts of the *Ritual* is ascribed. These works may or may not be the genuine compositions of the writers whose names they bear; but they prove that at an extremely remote period the Egyptians already looked back to the age of the first Memphite kings as one of an extraordinary learning and wisdom, and that works of high importance and authority were believed to have been written in the earliest ages, of which they had historic record.

The glory of Memphis passed away with the sixth dynasty, perhaps about B.C. 2500. Two other dynasties, the seventh and eighth, are mentioned by Manetho as succeeding; but contemporary monumental evidence of their existence fails us. The copiers of Manetho's lists have omitted the names of these kings. Other cities were rising into importance, and two dynasties, the ninth and tenth, are styled Heracliopolite, and probably reigned simultaneously with the former, and independently of them. Their names are not preserved in the fragments of Manetho; but a newly-discovered tablet of kings contains the names of seventeen or eighteen, who belong to these dynasties.

A powerful family now began to reign at Thebes, and with this dynasty, the eleventh, we once more touch *terra firma*. We have abundant memorials of this series

of kings, in their tombs, and in rock inscriptions, recording their works. The remains of a temple, built by one of the kings of this dynasty, have been also found at Thebes; the earliest in Egypt, if we except that found near the great Sphinx, a work of the fourth dynasty. Thebes was the heiress of the arts and the wisdom of Memphis; and, although here we find a different set of local deities, the religious belief was the same, the gods of Thebes being supposed to be only those of Memphis under other names. To this period belongs the transcript of the *Book of the Proverbs of Ptahhotep*. A copy of a portion of the *Ritual*, found in the coffin of a queen of this dynasty, shows that some of the most remarkable chapters of that work were now looked upon as antique compositions, of which the origin was unknown. The celebrated seventeenth chapter, the earliest specimen of mysticism and allegorical interpretation, is found in this copy, with all the various readings which appear in the latest copies. It is evident, therefore, that previous to this time a school of textual critics had existed, whose labours had been directed to the correct reading of the sacred books, and that their work, in which variations of text are given, without any attempt to decide which is the preferable reading, had already become authoritative, and one which it would have been considered impious to attempt to improve. In this same copy, the sixty-fourth chapter is written twice over, with little, if any, variation of text; but the note at the end of the chapter is varied in a remarkable manner. This note, in the ordinary copies, states that this chapter was found inscribed on a slab in

the temple at Hermopolis, in the reign of King Menkara, by Prince Hartataf, royal commissioner for the inspection of temples, who, being struck with its merit, brought it into use as a devotional composition. In the two copies of which we now speak, the note in one case ascribes the finding to Hartataf; in the other case another person is mentioned as the finder, and the circumstance is referred to the reign of a king of the first dynasty. Already, therefore, was the origin of this composition involved in obscurity.

The names of at least eight kings of this dynasty are known to us. The British Museum possesses the coffin and the mummy of one, the sumptuous gilding of which indicates the wealth and splendour of the period. Rock inscriptions inform us of the quarrying of stone, and the construction of tanks by another of these kings at Hamamat, on the road from Koptos to the Red Sea. We find that a certain distinguished officer named Amenemha, was employed in directing these works; and one is inclined to suspect that this may be, if not the very person, at least the father or grandfather of him who founded the following dynasty, though by what means the royal dignity was transferred from one family to another is not certain. As the later Theban kings claimed the rulers both of the eleventh and twelfth dynasty as their ancestors, it may be conjectured that Amenemha I. married the daughter of the last king of the eleventh dynasty, and claimed the crown in her right.

As we approach the twelfth, or second Theban dynasty, a blaze of light breaks in upon us. We know, with as

much certainty as historical facts are usually known, the names of these sovereigns, eight in number, and many particulars of their deeds and their works. The length of the reign of each can be made out with tolerable certainty. The total duration of their reigns, according to the Turin papyrus (a document of the fourteenth century, B.C.), was two hundred and thirteen years, one month, and seventeen days. Lepsius states that above a hundred inscriptions, *with dates*, belong to this dynasty. The dates, however, are according to the regnal years of each king, so that we get no information as to their absolute chronological position. We suppose the family to have begun to reign about B.C. 2400 (B.C. 2380 is the date of Lepsius, B.C. 2812 of Brugsch). As it is to the reigns of the first two kings that our story refers, we are especially desirous to make the reader realize their existence and the condition of Egypt at the time. Amenemha I. must have been a man of energy and ambition, and he succeeded in establishing his dominion throughout the whole of Egypt, from south to north. Monuments of his reign have lately been found at Tanis or Zoan, the seat, in later times, of the Asiatic dynasty. Amenemha is said to have reigned sixteen years, during the last seven of which he associated his son Usersen with him in the government, and we find monuments dated in their joint reign. He built for himself a pyramid tomb bearing the name of Ka-nefer, the Tall Beauty. In later times he became the hero of fiction, at least we have a composition of the nineteenth dynasty (B.C. 1300), in which he is represented as appearing to his son Usersen in a vision,

communicating to him maxims of good government, and describing his own career and achievements. He dwells not only upon the splendour of his buildings and the extent of his conquests, but upon the beneficial works by which he secured prosperity and plenty to his subjects. No famine, he says, occurred in his time, a boast which we find frequently repeated in the sepulchral memorials of Egyptian rulers.

Usersen I. profited by the instructions of his father, and left a name still more celebrated in Egyptian history. His reign was a long one, and its monuments are numerous. He extended the dominion of Egypt southwards, as far as the second cataract of the Nile. Records of him are found in the Sinaitic peninsula, and an inscription, discovered at Tanis, shows that the north-east coast of Egypt was under his control. The well-known obelisk at Heliopolis, the earliest in Egypt, is one of a pair erected by him, in memorial of the celebration of a thirty years' cycle. One of the splendid tombs at Benihassan, constructed for the governor of the district, contains a date of the forty-third year of his reign, at which time, as we find from another inscription, his son Amenemha II. became co-regent with him, and his life continued for three or four years from this event. We have abundant evidence that the art of this period did not fall behind that of the old Memphitic dynasties. To Usersen is ascribed the first foundation of the great temple of Amen at Thebes, now known to travellers as the temple of Karnac.

Many monuments dated in the reign of the second

Amenemha exist, the latest being in his thirty-fifth year. Little more is known of him than that he made frequent wars to the south against the Nubian and negro tribes. Of his successor, Usersen II., little more can be said than that his reign was moderately long, possibly twenty-nine years, and that it was a time of peace and prosperity. The second great Benihassan tomb bears witness to this. Amongst the manifold pictorial representations of this famous sepulchre, illustrating so abundantly the arts, the manners and amusements of this epoch, is one which has attracted especial attention, from its being supposed to represent the advent of Jacob and his family to Egypt. It presents a little band of traders or immigrants, who made their appearance in the sixth year of the reign of Usersen II., bringing presents in their hands for the ruler of the province, who, surrounded by his favourite dogs, receives them with a dignified and benignant aspect. The strangers are named Amu, a term which in later times we find used to denote the Asiatic tribes in general. Their home is Put, or the Western Put, and if we are to suppose that this is the same as the Phut of the Scriptures, generally understood to be the Libyan region to the north-west of the Delta, the conclusion will follow that the generic term Amu had a more extensive meaning at this early period than it had in the fourteenth century B.C. These immigrants are represented as a thick-bearded race; they are accompanied by their wives and children (the whole number of the party, according to the written memorandum of the officer who introduces them, was thirty-seven); their goods are loaded upon asses, they

are armed with bows and arrows, their robes are gay and of many colours, and one of them plays a lyre. They bring a couple of animals of the antelope tribe; but their special commodity was the eye pigment, called in the Egyptian *mestem*, the *stimmi* of later times, converted by the Romans into *stibium*. We shall see hereafter that previous to the date of this painting the Amu were already well known in Egypt.

The next king of this dynasty was Usersen, third of the name, who reigned about thirty-eight years, and became celebrated by his conquests in Æthiopia. He built two fortresses, one on each side of the river, at Semneh, to mark the boundary of his empire, and keep the southern tribes in check. He also founded a temple at this place in honour of a local deity, and established annual festivals to commemorate his victories. This temple was restored by Tethmosis III. with much magnificence. It is this king, apparently, who is named in Manetho's list, Sesostris, and is said to have invaded Asia. There is no evidence that Usersen III. ever carried his arms in this direction; and the blunder is probably due not to Manetho, but to some manipulator of his history. The real Sesostris of the Greeks was probably Ramesses II. of the nineteenth dynasty; but the deeds of several great Egyptian conquerors were mixed up together to complete the character which they described under this name. Diodorus makes a much nearer approach to the name of Usersen in his Busiris, whom he mentions as the founder of Thebes, and the last of a line of nine kings, the first of whom bore the name of Busiris. It is evident that he

had before him a confused version of the great twelfth dynasty.

The next king, Amenemha III. was the greatest of his line, judging by the vast and beneficent works which he executed, and of which the traces yet remain. To him is due the first foundation of the colossal labyrinth near which he built himself a pyramid tomb. But he is also celebrated as the maker, or rather the perfecter, of the great lake Mœris, by means of which a vast province was fertilized, and of which the embankments are still to be seen. He appears to have paid the most enlightened attention to the phenomena of the Nile inundation, and to have brought the system of artificial irrigation throughout Egypt to the highest state of perfection. The height to which the waters of the Nile rose was by his direction yearly registered on the rocks of Semneh; and we learn from these inscriptions the curious fact that at this time the mean height of the stream during the inundation was nearly eight yards above that which it reaches at the present day.

Two other sovereigns of this dynasty remain to be mentioned — Amenemha IV., who reigned about nine years, and finally a queen, Sebeknefru, who reigned four years. Such is the catalogue of the sovereigns of the twelfth dynasty, under whom Egyptian genius had its second great development. The art of this period was modelled upon that of Memphis, which it successfully rivalled. The age may be compared to the Augustan era of Rome; a secondary stage of development, when the productions of a prior age had already become classical,

and the great landmarks of literary, scientific, and artistic excellence had long been fixed, and towered sublime through the remote past; and this at a time previous to the commencement of all other human history!*

The Theban dominion was continued by the kings of the thirteenth dynasty, a new family, the first of whom may possibly have married Sebeknefru, the heiress of the Amenemhas and Usersens, and claimed the throne in her right. The new royal family was at any rate related to the old, both being claimed as ancestors by the kings of the eighteenth dynasty. Contemporary inscriptions and statues assure us of the actual existence of this race of kings, who, according to Manetho, were sixty in number, though we have only contemporary monumental evidence of eight or nine. These monuments must be referred to the earlier part of the dynasty, whilst the power of the Egyptian kings remained unimpaired—a period which it is impossible to fix definitely, but which may have been one or two hundred years. Then came the now celebrated invasion of the Hyksos or shepherd kings, of whom the Greek historian knew nothing, and the fact of which rested entirely on the authority of Manetho, until recent discoveries confirmed his statements. We now know for certain that a foreign race really did reign at Zoan, and that they adopted the arts and the civilization of Egypt. The strongly marked foreign features of some of their

* Lepsius's dates for the twelfth dynasty are B.C. 2380 to 2167; those of Brugsch, B.C. 2812 to 2599. Chinese history is said to begin B.C. 2207; Biblical chronologists place the visit of Abraham to Egypt B.C. 1919.

kings are preserved in statues executed for them, no doubt, by Egyptian artists. These Hyksos or shepherd kings, according to the statement of Manetho, continued in Egypt 511 years, when they were expelled by King Amosis, the founder of the eighteenth dynasty. The fact of their expulsion by this king is confirmed by contemporary monumental evidence. The duration of their rule rests only upon the historian's authority, which there is really no valid reason for disputing in the main, whether the precise figure 511 be strictly accurate or not.* The Hyksos evidently never succeeded in obtaining dominion over Upper Egypt, and the Theban dynasty (thirteenth) reigned on, though with much diminished splendour, so that we cannot be surprised at the cessation of monuments at this point. Even in the Delta, the rule of the Hyksos was not supreme, as a dynasty of kings, the fourteenth, is registered by Manetho as reigning at Xois, a city of Northern Egypt, otherwise little notable. Manetho's expression that the kings of the Thebaid joined with those of the other parts of Egypt, to wage war against the shepherds, probably refers to these Xoite kings.

A great destruction of monuments is attributed to the Hyksos; and it is likely enough that at their first incursion, the same desolating process took place as has attended other invasions of highly civilized countries by

* In the Manethonian lists the shepherd kings are divided into three dynasties, the fifteenth, sixteenth, and seventeenth, and the years of their reigns are stated in a way which shows that the numbers have been corrupted. We need not puzzle the reader with their discussion; and we take the simple text of Manetho as given by Josephus, in which the whole duration of the Hyksos domination is given at 511 years.

wild and warlike tribes. It is certain, notwithstanding, that the conquerors ended with adopting the civilization of their victims, and it seems that a religious feud was the proximate cause of their expulsion.

Supposing that the Hyksos invasion of Egypt took place somewhere about the year B.C. 2100, it falls in an epoch when we find other indications of movements amongst the tribes of Asia. Abraham's emigration from Chaldee-land is placed about B.C. 1921; the incursion into Palestine of Chedorlaomer, king of Elam, B.C. 1912.

The date of the expulsion of the shepherds by the Theban king, Amosis or Ahmes, has been the subject of infinite dispute. Being here arrived at comparatively modern times, the possibility of establishing synchronisms presents itself. Approximatively, the commencement of the eighteenth dynasty, and the restoration of the Egyptian monarchy, may be set about B.C. 1600.* That the Israelites had been settled in Egypt previous to this event is generally agreed, but whether their exodus took place about this time, or three hundred years later, or at some intervening point of time, is a question still disputed with warmth, and about which it is unnecessary here to express an opinion. From the commencement of the eighteenth dynasty, the history of Egypt becomes comparatively clear, monumental records continuing in an almost unbroken series to the latest times. The shepherds having been driven from the city of Tanis or Zoan, where their presence had kept Egyptian ambition in check, the kings of Thebes

* Dr. Hincks's date, B.C 1531; Dr. Lepsius's, B.C. 1684; Brugsch, B.C. 1706.

now commenced incursions into Asia, and soon carried their victorious arms as far as Nineveh. Tethmosis, or Tothmes I,, the third king of the line, erected a pillar in Mesopotamia to mark the limit of his conquests, and his more celebrated son, Tothmes III., followed up this conquest by a series of expeditions into the same region, of which a minute account has been preserved on the walls of a Theban palace. In this remarkable record the yearly campaigns of Tothmes, not only in Mesopotamia but in other countries—Syria, Arabia, and Æthiopia—are registered with precision, and a methodical account is given of the yearly tribute paid by the conquered nations, the exact quantities of gold, silver, ivory, and other products being carefully named. There is abundant evidence in the temples, statues, and minor works of art of every kind which still abound, of the immense wealth and splendour of Egypt during the long reign of this energetic king, whose memory the Egyptians treasured to the latest times, though, strange to say, the Greek writers who undertook to record Egyptian history never even heard his name.* The kings who immediately succeeded him had the easy task of maintaining the empire which he had securely established. The monuments continue to recount their wars and expeditions, and to testify in an unanswerable manner to their wealth and resources. A curious episode occurs in this dynasty, namely, a religious reformation, or one might

* He comes nearer than any other king to the ideal Sesostris of the Greeks.

call it a revolution, which lasted, however, for but a short time. A king called Amenophis, fourth of the name, conceived the idea of extirpating the worship of Amen, the patron-god of Thebes, and of substituting a purer form of sun-worship. He changed his own name, which contained that of Amen, and endeavoured to obliterate the very memory of this god by causing the name to be chiselled out on every monument where it was found, and numbers suffered this kind of mutilation. He removed his seat of residence from Thebes to a place further north, where he built a temple devoted to the new religion, the sculptures of which have preserved the memory of the fact. The splendour of the Egyptian monarchy does not seem to have waned under this *régime;* but the innovations in religion did not last longer than the reign of the king who introduced them, and his name, together with those of his immediate successors, was, in after times, struck out of the list of kings. Gradually about this time the dominion of Mesopotamia glided from the hands of the Pharaohs, and a warlike nation, the Hittites, rose into power, and disputed the passage through Syria. A new dynasty, the nineteenth, commences about B.C. 1400, the first king of which, Ramesses I., we find, concluded a treaty with the Hittite king. His more powerful successors, his son Sethos and his grandson Ramesses II., carried on frequent wars with these valiant enemies, which ended, however, in a renewal of the treaty of alliance and friendship, and mutual conditions for the extradition of runaway slaves. The fact that Ramesses II. really made an expedition into Syria is attested by sculptures on the face of the rock of

Beirout, which still remain, but the monuments do not support the view that his conquests were so extensive as those ascribed by the Greeks to Sesostris, with whom he is usually identified. If less successful, however, than his predecessor, Tothmes III., in extending the dominion of Egypt, his reign was not less remarkable for wealth and magnificence. M. Brugsch affirms that, of all the Pharaonic monuments which still exist in Egypt, the larger part belong to this one king. The great length of his reign, and the peace which prevailed during the greater part of it, enabled him to cover Egypt from one end to the other with colossal works, in the execution of which a slave population, and captives taken in war were employed. A great city which he built in north-eastern Egypt was called by his name, the House of Ramesses, and there can be little doubt that this is the city Ramses, mentioned, by the writer of the book of Exodus, to have been built by the Israelites for Pharaoh. Unless, therefore, we suppose that the name is here applied by prolepsis, that is, that although the city was called Ramses in the time of the writer of Exodus, it was not so named when first built by the Israelites, we must conclude that this Ramesses II. was the Pharaoh whose oppressions roused the spirit of Moses, and led to the flight of the Hebrews, which did not take place, however, till the reign of his successor.

A great number of the most important papyri which remain belong either to the reign of this king, or those of his immediate successors. In one of them the name of a captive people, employed in the roughest labours of building, occurs, bearing a very close resemblance to the name

Hebrew. Some of the same people still remained in Egypt, and continued to be employed in quarrying in the reign of Ramesses III., the powerful sovereign who heads the twentieth dynasty (B.C. 1250). This king carried on successful wars by sea and land, and one of the Theban temples contains a splendid series of pictures, representing his conquests. He was followed by a line of successors, all bearing the same family name, who continued to hold the empire transmitted to them by their warlike ancestor. At the close of this dynasty the royal power was usurped by the high priest of Amen, and while he and his descendants reigned at Thebes, the city of Tanis once more rose into power, under a race of kings who form the twenty-first dynasty of Manetho, and a daughter of one of whom was the celebrated Egyptian bride of Solomon. The close of this dynasty must be placed, therefore, shortly after the year B.C. 1000. The first king of the succeeding dynasty, Shishank, invaded Judea in the reign of Rehoboam, about B.C. 970. It is needless for our purpose to pursue Egyptian history any further than this. We wish to keep the reader's attention fixed on the vast tract of time through which we have hastily run, which lies behind all other history, and which yet, thanks to the Egyptian passion for art and method, and to the conservative influence of climate, is crammed with substantial evidence of the prolonged existence of a great people.

Egyptian civilization had before the time of Solomon gone through a career like that of European civilization since its first springing up in Greece. The earliest period of which we get a clear view is the noblest and the nearest to the teachings of nature. The middle period is one not

falling far behind its predecessor, but feeling itself already old, and looking back with respect to a great past. Then comes a foreign invasion, checking the regular development of the national genius, and effecting a permanent change in it, which becomes manifest when a period of *renaissance* arrives. The art of the eighteenth and nineteenth dynasties seems to us to present considerable analogy to the restored classicisms of Europe in the fifteenth century. Great artists arose under Tethmosis III., Amenophis III., Seti I., and Ramesses II., who are to those of the time of Shafra as Michael Angelo and Raffael to Phidias. With elegant taste and colossal conceptions, they are more subject to conventional trammels.

The story we are about to translate lies in the middle period of Egyptian history, what we have ventured to call its Augustan era. The beginning of the papyrus being lost, we are deprived of much desirable information concerning the author, and considerable difficulties arise in understanding his narrative. We make out that he was not of Egyptian race, but an Amu, one of that same tribe whose portraits still remain in the Benihassan tomb; but his family seems to have settled in Egypt, as we understand him to say that he was born in that country. He seems to have entered into the service of the king Amenemha, but to have fallen into disgrace, or become discontented with his position, and at the commencement of the text we find him contemplating flight.* The name of our author

* M. Chabas thinks that Sancha was sent on a mission by the king. Once for all, it may be observed, that there are a good many points of difference between the views here put forth and those of M. Chabas. Most of these

is Egyptian, Sa-neha, *i.e.* Son of the Sycamore, or Son of the House of the Sycamore. This may not have been his original name, but one given him upon entering the service of the king of Egypt. Our translation is intended to be as literal as possible, but often it is necessary to make a bold dash at the meaning. Our Egyptological colleagues who scrutinize it will doubtless question the correctness of many translations. We have at the same time endeavoured to make it as intelligible as possible to the general reader.

The text begins in the middle of a sentence.

'. . . . one of them, to make me obey the words which he had spoken. When I was on the point of setting out, my heart was troubled; my hands shook, numbness fell on all my limbs. I staggered, yea, I was in perplexity to find for myself a place of repose. I simulated a herb-seller in order to travel; two journeys made I, and returned back. I desired not to approach this mansion (the palace ?). I longed to become free (?). I said there is no life besides that. I quitted . . . . the house of the sycamore. I lay down at the station of Snefru, I passed the night watch in a corner (?) of the garden. I rose up when it was day, and found one preparing for a journey. When he perceived me he was afraid. When the hour of

differences will probably admit of being settled. They naturally arise from the imperfections of the text and of our hieroglyphical knowledge; but they cannot shake the broad foundation of general agreement. M. Chabas's exposition does not extend to much more than a third of the whole narrative.

supper was come, I arrived at the town of . . . . I embarked in a barge without a rudder . . . . I came to Abu . . . . I made the journey on foot until I came to the fortress which the king had made to keep off the Sakti. An aged man, a herb-seller, received me; (I was) in alarm seeing the watchers upon the wall, in daily rotation. But when the time of darkness was passed, and the dawn came, I proceeded on from place to place, and arrived at the station of Kamur. Thirst overtook me in my journey, my throat was parched; I said this is the taste of death. I lifted up my heart, I braced my limbs, I heard the pleasant voice of cattle. I beheld a Sakti. He demanded of me whither I journeyed (saying), "O! thou that art from Egypt." Then he gave me water, he poured out milk for me. I went with him to his people. They brought me on from place to place, I came to . . ., I arrived at Atima. (While) I was there Ammu-anshi the King of Upper Tennu sent for me. He said to me, "Remain with me; thou mayst hear the language of Egypt." I told him of these affairs (so that) he understood my condition, he listened to my disgrace. Certain men of Egypt who were among his guests questioned me. Then he said to me, "To what end (?) hast thou performed these things . . . . Is it true that the wealth of the house of King Amenemha reaches to heaven? that the wealth of it is incredible?" I said, "It is certain (?)." I came from the land of the Tamahu, I rebuked my heart, I tamed my courage. I was unwearied in (travelling), I (stopped) not in the ways of the renegade, I was not an idler, not . . . . no listener to counsels of sloth, my name

was not heard in the place of reproof, I relaxed not. When I was brought to this land (Egypt) it was as though a god was in it; a land such as one which a beneficent god presides over, one whose terror extends to the lands like Sechem (or Pacht) in the season of pestilence. He spoke to me, and I answered him, (saying) "Save us!" His son comes home, bringing prosperity to the affairs of his father. He also is a god, without fears, none such was ever before him, he is most skilful in affairs, beneficent in mandates (?) going out and coming in. When he bids, he makes the regions flourish. His father is in his palace, he announces to him how much he has profited. Moreover he is a valiant man, doing deeds of strength with his sword, there is not his equal. Behold him going up against the Petti, he suppresses violence (?), he chastens pride, abasing regions, his enemies rise not up again . . . that which is before him stands not, but bows the knee. . . . . He is joyful when he sees multitudes, he lets not his heart remain behind. He is cheerful when he sees contest (?), he rejoices when he goes up against the Petti. He takes his shield . . . . he redoubles his blows, he smites, and none escapes his javelin, not a warrior (?) of the Petti can bend his bow; his limbs are like (those of) the greyhound of the great goddess, his javelin is named Chemet (desire) . . . . His country loves him above itself, rejoicing in him above a god. . . . . Men and women run to call upon his name, (saying), "He is like a king, a conqueror from the egg." His countenance ever since he was born, has multiplied births, and each one is from God. This land rejoices in his rule, he widens his

boundaries. He subdues the lands of the south, he covets not the lands of the north. He has become a master over the Sakti, repelling the Nemma-sha. When he marches forth he knows how to clear the way before him. He ceases not to do good to the land of those who are of his race.

'He (*i.e.*, the King of Tennu) said to me, "Yea, Egypt is safe; it is good . . . Behold as long as thou art with me, I will do thee good." He placed me over his children, he married me to his eldest daughter, he endowed me with a part of his land of the choicest which belonged to him, from one extremity to the other. It was a good land, Aam was its name; there was the fruit *tabh* in it, and the fruit *aru*. It abounded in wines more than in water . . . Its honey was plentiful, and its palms, all its trees were fruit-bearing. There was barley in it, and wheat, there was no limit to its cattle. Moreover, licence was conferred upon me of going wherever I chose. He made me a master of servants of the choicest of his land. There was given me bread of *Mant*, wine daily, of flesh a dish, of fowl in a plate, besides the game of the field, which was prepared for me, and was brought to me, besides that which was supplied for my dogs. There was given me abundance of milk in every pail. I passed many years; children were born to me. They became strong, each one; a valiant ruler over his servants . . . . All men respected me. I gave water to the thirsty, I set the wanderer in the way, I took away the oppressor of the Sakti, putting a stop to violence; the rulers of lands, I caused them to come. The King of Tennu permitted

me to pass many years amongst his people. Every land which I visited I caused it to contribute of the forage of its pastures, I divided its cattle, I took away its slave population, I delivered . . . . I smote the men. It fell to my sword and to my bow, at my feet, in my many exploits . . . . He (the king) was satisfied, he loved me, perceiving my prowess; he made me chief of his children, beholding the valour of my arm.

'There came a strong man of Tennu to challenge me in my dwelling; he was a distinguished man, he had no rivals, he had driven them all away. He said that he would fight with me; he hoped to conquer me; he desired to divide my cattle amongst the troop of his followers. The king consulted about him with me. I said, "I know him not, I have never been his guest, I am far from his dwelling, I have never opened his door, or passed over his hedges. He is jealous at seeing me in the performance of his duties, (he wishes) to take from me cats and dogs besides also cows. He exacts oxen, goats, bulls, to seize them to him. Is there not . . . . besides me; is there no Petti to smite . . . . Behold . . . . . If his desire is to fight, let him tell his business. Doth God forget . . . like those who are dead." I bent my bow, I drew forth my arrows; my dagger was blunt, I sharpened it. I accoutred myself. When it was dawn, Tennu came, she gathered together all her servants, she marshalled the districts which belonged to her, she longed for this fight. Every heart turned towards me. Women and men shouted. Every heart was sorry for me. They said, "Is there another champion able to fight with him?" Then

(he took) his shield, his javelin, his bundle of darts. But when I appeared, armed (to meet) him, I turned aside his arrows to the earth, so that not one lay by another. He exhausted his arrows upon me. My javelin struck in his neck, he cried out (for mercy) he fell upon his face, I threw to him his sword, I put my chain upon his back. Every Amu was glad. I devoted his concubines to Mentu. The King Ammu-anshi cashiered him, and put me in his office. Then I took his goods, I divided his cattle, that which he desired to do to me I did unto him. I took possession of the things which were in his home. I stripped his chamber, I got great treasure and wealth, I got much cattle. But let God be gracious to him whom he hath raised up, whom he drove into another land; let him be like the sun, his heart mild. Fleeing I fled from before him, I was received into a house. Wandering I wandered and was hungry; bread was set before me; I fled from his land naked; there was given to me fine linen. One . . . . there were sent to me many concubines. My mansion was spacious, my place was famous, like a house of all the gods, until I fled from this country. Grant me (to return) home. Permit me to show myself. Have I not suffered anxiety? What more is there to boast? (Let me) be buried in the land where I was born. Let there be a fortunate lot hereafter; grant me pardon. He acts like a beneficent being . . . . his heart pities him who beseeches him that he may live in the land. He is to him like the sun. He is gracious, he listens to the prayer of one at a distance. He stretches out his arm to smite the earth with it, (and him) who does not bring

him oblations. My name (saith he) is King of Egypt; he who lives in his domains, serving the Queen of the Earth in his house. I hear the complaints of her children. "O let his streams refresh my limbs. Old age descends, infirmity overtakes me, my eyes are heavy, my hands paralyzed, my legs stagger. When numbness of heart comes, bring me forth; let them carry me to the eternal home, the servant of the Lord of all; yea let them say, 'Happy (new) birth and eternal transmigrations' to me." Behold then, spoke his Majesty King Cheperkara, the Blessed, to the superintendent of . . . . His Majesty sent him to me with kingly gifts; yea, he accorded to me, like a ruler of all the lands, that the king's children who were in his house, should cause their complaints to be heard.

'Copy of the mandate brought to me . . . .

'"Amenemha, living for ever and to eternity. A royal mandate to the servant Saneha. Behold there is brought unto thee this mandate from the king to inform thee. Thou hast traversed the countries, proceeding from Atma to Tennu, going from country to country as thy heart bid thee. Behold that which thou hast done thou hast done. Thou shalt not be called to account for what thou hast said, or hast not said, in the assembly of the young men, (nor) on account of thy having devised this business. Thy heart accomplished it. Thy heart was not faint. Thou didst aspire to a name which should be in the palace, durable, flourishing, like the sun, exalting its head among the kingdoms of the earth, its offspring in the palace . . .

'"Thou hast amassed treasures; they shall be and

abide with thee in their fulness . . . . If thou comest to Egypt, thou shalt see a house prepared for thee. If thou dost homage to the Great House thou shalt be numbered amongst the counsellors. That is certain. Lo! thou hast arrived at middle age, thou hast passed the flower (of youth?). Think upon the day of burial, of the passage to Amenti. There shall be given thee jars of cedar oil, wrappages by the hands of . . . . (a goddess), service shall be done to thee in carrying forth, in the day of burial (?) An image of gold, the head of lapis-lazuli, a canopy above thee made of meska (some wood), beasts for thy hunting, players on instruments before thee. The poor shall make their moan at the door of thy tomb. Prayers shall be addressed to thee . . . . Strong shall be thy limbs, thy nerves sound, like a lord in white amongst the king's children. There shall be none before thee in the land, no Amu shall surpass (thee). Thou shall not be treated like the fleece of a sheep, it shall be done according to thy wish. The great ones of the land shall vie in doing honour to thee."

'When this mandate reached me, I was standing in the midst of my people. When it was presented to me I laid myself on my belly. I touched the soil. I gave it to be read out before my chosen men, yea, I caused my household to assemble to fulfil these things, I being myself like one mad, for the regions of . . . . , yea, the good deliverer inclines his heart to deliver me. . . . . Thy majesty permits me to proceed in person home.

'Copy of the answer to the mandate which I made without (delay), saying,

'"By most gracious favour, concerning this flight of mine which I made to him that knows it not. Thy majesty is the good god, lord of both lands, loving Ra, paying homage to Mentu . . . . lord of the scimitar in both lands, son of Ra Horus, image of Athom and his society of gods . . . . the great Prince of Abydus, the Queen Ara (Uræus) adorns thy head, the chief regents of the waters of the great sea in the midst of the lands, the great queen of Punt (Arabia), Netpe the elder, Ra, and all the gods of the land of Egypt, and the islands of the great sea. May they bring thee life and strength, let them bring their presents, granting their durations without bounds, eternity without limits. Let thy fear increase in the lands and regions. Mayest thou chastise the waters. . . . .

'"The message . . . . from the king's majesty unto me, it is a terror to say it, it is too great to be repeated. The great god, the equal of the sun god, is mocking me. He himself grants me to be near him to give counsel to him, to be intrusted with his affairs. Thy majesty is like Horus, the power of thy arm extends over all lands.

'"The mandate, moreover, which thy majesty caused to be brought by another hand from Atma, unto Anush, even unto Kashu, to the Mennus in the lands . . . . the princes of . . . . May it please your majesty, let not Tennu be called to account before thee, as it were thy dogs. Behold this flight which I made, it sought it not, it was not of my counsel, it suggested it not to me, it distinguished not between me and any other person. It was like a dream as it appeared.

'"I journeyed from Abu . . . . from the land Unnui, without fear, without any one coming after me. I listened not to the counsels of sloth, my name was not heard in the voice of doubt, except for a little while, my limbs were rigid, my feet stumbled. . . . . God provided me (a guide) in this flight, to lead me. Behold, I am not as one afraid, (I am as) one knowing the land. The sun god hath put thy fear throughout the land, thy dread is in the region. Before I was set as lord over this place, behold thou hadst clothed this dwelling, shining like the sun. Dost thou desire water from the river? it furnishes drink; dost thou desire rain from heaven? it gives nourishment. Thou speakest, and behold I bequeath my goods to the children which I have begotten in this place.

'"When I have finished doing this, let thy majesty do as it pleases thee. I live from the breath which thou givest, loving the Sun Horus the image of thy noble countenance, loving what is agreeable to the lord of Thebes. May he live for ever."

'I passed a day in Aam, in distributing my goods to my children. My eldest son was over my servants. My servants, yea, all my goods, were in his hand, my men and all my cattle, my fruit-bearing trees, and all my woods of dates. When I had finished, I appointed over the regions a director, who was over the workmen (?), to send word home to give an account. His majesty sent his chief steward, controller of the royal house. There were loaded boats with him, bearing royal presents of all sorts.

'The Sakti came to (see) my setting off. I chose out one of them all, in the name of all the officers, for the office of . . . . Upon my return to visit the town again on the morrow morning, they came shouting to me their farewells. Their farewells came for a good journey to bring me to the palace. When I reached the land I was received by the king's children, standing on the walls to conduct me; the counsellors guided me to the palace, to bring me on the way to the court. I found his majesty in the Old Place, in the pavilion of pure gold. When I was near him I fell on my belly, amazed before him. The god addressed me mildly, I was as one brought out of the dark; my tongue was dumb, my limbs failed me, my heart was no longer in my body, to know whether I was alive or dead. His majesty said to one of the counsellors, "Lift him up, that I may speak to him." His majesty said, "Behold thou wentest beating the lands, as a run-away. Age has come upon thee, old age has overtaken thee. It is no small boast thou hast. Not a Petti surpasses thee. Be not silent and without words; famous is thy name." I was afraid to answer. I answered in terror: "Behold," I said, "oh, my lord, how can I answer these things? Behold, is not the hand of God upon me? It is terrible. It remains within me as something causing (pain). Behold I am before thee. Thou art powerful. Let thy majesty do as it pleases thee." When the king's children had been admitted, his majesty said to the queen, "Behold Saneha. He went as an Amu, he has been made into a Sakti." Then arose a very great shout from the king's children, with

one voice. They said to his majesty, "He is not in the right, oh! my lord the king!" His majesty said, "He is in the right." Then he caused them to bring their treasures, their chains (?) of . . . He converted them . . . . to the use of the king. "By the javelins of the queen of heaven . . . in whose nostrils is life, the lord of the stars is reconciled . . . from the mouth of thy majesty. Thou hast been merciful as the born lord of the land. Hail to thee, lord of all. Strong is thy house, overthrowing thy enemies. Grant the breath which is in men, grant to us that our affairs may prosper in this way. A son of Mehi (the north?), a Petti, born in the land of Egypt, fled in fear of thee. He escaped from the land through dread of thee, being ashamed to behold thy face. Doth not the eye fear to look at thee?" His majesty said, "Let him not fear, let him cease to be in dread. He shall be a counseller among the officers, he shall be set among the chosen ones. When ye go forth to the palace precedence shall be given to him. When he goes out of the palace [illegible] king's children shall attend him proceeding even unto the great gates."

'I was installed in the house of a prince, there were treasures in it, there was a fountain in it, the dews of heaven watered it. From the treasury (were sent) garments of kingly attire, spices of the finest, such as the king's nobles love in every chamber. There were all sorts of liquors (?) for my limbs . . . . for my hair. They were brought from the . . . . country of clothes by the Nemma-sha. I was clothed with fine linen. I was anointed with the finest oil, I lay down upon a couch, there was given to me . . . . oil

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of . . . . wood to anoint myself with it. There was given me a house of . . . . befitting a counsellor. There were many labourers employed to built it, all its timbers was new. There was brought refreshment (?) from the palace three or four times a day, besides what the king's sons gave. No sooner was it finished than I built myself a tomb of stone amongst the tombs of the chief officers (?). His majesty chose its site. The chief painter designed it, the sculptors carved it, the chief purveyor who was over the upper country, brought earth (?) to it, all the decorations were made of hewn stone. When it was ready I was made superior lord of the field in which it was, near the town, as was done to the chief counsellor. My image was engraved upon its portal (?), of pure gold. His majesty caused it to be done. No other was made like unto it. I was in favour of the king until the day of his death came.'

'It is finished (from) its beginning to its end as it was found in the copy.'

The story of Saneha is short and simple. Reduced to the English language and Roman type it becomes insignificant, and in truth it has little claim upon the attention of the modern reader, plied with sensation novels, except its antiquity. When, however, we reflect that this narrative is by many centuries older than those which we have been accustomed to think primæval, that the copy which has been preserved was written in all probability long before Abraham was born, and that when that patriarch visited Egypt he may have heard Saneha talked

of as a successful adventurer of former days, it is difficult to look with disrespect upon the primitive attempt at autobiography. There is nothing of the miraculous in it, and what there is of bombast is the stereotyped language which we find in scores of Egyptian inscriptions, and which invariably runs wild when the subject of discourse is a king. We may judge from the flattering description given of Usersen I. that he is the king in whose reign the biography was written. The king whose death is mentioned in the last line is Amenemha I. The account given by Saneha perfectly corresponds with what we knew before, namely, that during the last years of King Amenemha he shared the throne with his son, Usersen. The number of years assigned by the chroniclers to Amenemha does not agree so well. His whole reign is set down by Lepsius at sixteen years, the last seven of which Usersen was co-regent. But Saneha fled from Egypt when Amenemha was already great and flourishing, and when Usersen had already begun to take a very active part in affairs, if he had not yet received the title of king. Yet Saneha remains long enough in Tennu to see his sons born, grow up about him, and enter upon life. Amenemha does not die until after Saneha's return to Egypt, so that his reign must have been longer than has been supposed.

Some difficulty arises in determining the position of Tennu, the scene of our hero's adventures. M. Chabas considers the land of Atima to be identical with Edom; and there is much to be said in favour of this view. The Sakti would then be the wild tribe of Arabs who in-

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habited the deserts between Egypt and Asia. The name Sakti apparently means archers, or rather men of the arrow, Sagittarii; and it is not impossible that the name Scythæ, given by the Greeks to the northern tribes of archers, may be the same word. There is, however, some doubt whether Saneha's journey was not directed southward instead of eastward, and in that case we must look for Tennu in Æthiopia, and the Sakti would be the wild tribes of the south-eastern desert, called by the Greeks, Troglodytæ, and in the Bible, Sukkiim.

These and a variety of minor doubts remain to be settled, the greatest difficulty in the way being, perhaps, the bad writing of certain parts of the papyrus, which makes it difficult to be certain of the real text. We trust, however, that our translation, in which an attempt has been made to assign some meaning to nearly every legible word, will form a sound basis for the labours of others, and that open as it must be to corrections, it will be found a guide and aid to those who may attempt this difficult text.

THE END.

AN ENQUIRY

INTO

M. ANTOINE D'ABBADIE'S

JOURNEY TO KAFFA

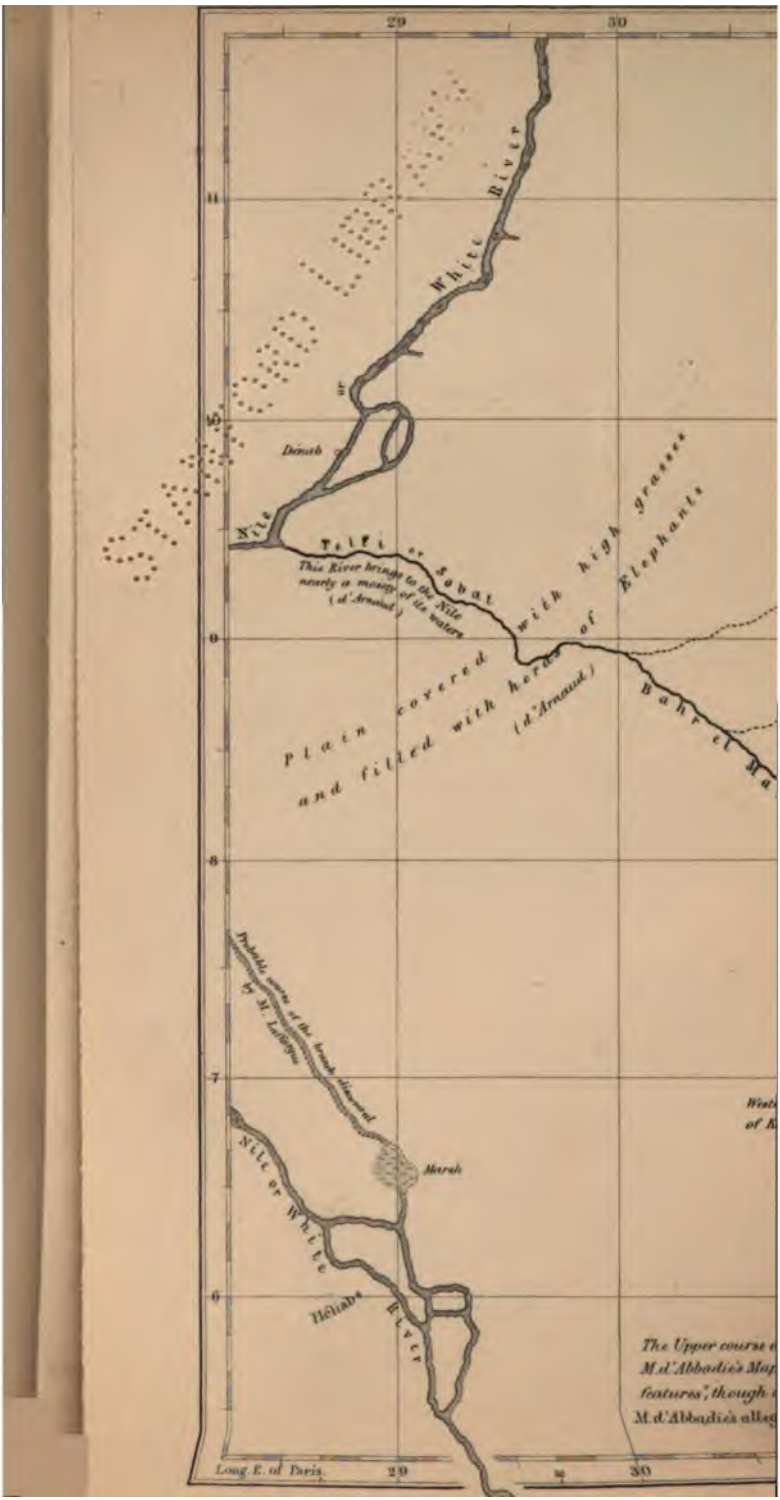
TO DISCOVER

THE SOURCE OF THE NILE.

By CHARLES T. BEKE, Ph. D., F.S.A., &

LONDON:
JAMES MADDEN, 8, LEADENHALL STREET.

1850.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White River
Nile or
Dénab
Telfi or Sobat
This River brings to the Nile nearly a moiety of its waters (d'Arnaud)
Plain covered with high grasses and filled with herds of Elephants (d'Arnaud)
Bahr el Ma
Probable course of the branch discovered by M. Lafargue
Marsh
Nile or White River
Héliabe
The Upper course
M. d'Abbadie's Map
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Reynald S. Poole Esq
from the au

AN ENQUIRY

INTO

M. ANTOINE D'ABBADIE'S

JOURNEY TO KAFFA,

IN THE YEARS 1843 AND 1844,

TO DISCOVER THE SOURCE OF THE NILE.

By CHARLES T. BEKE, Ph. D., F.S.A.,

MEMBER OF THE ROYAL GEOGRAPHICAL, STATISTICAL, AND SYRO-EGYPTIAN SOCIETIES OF LONDON
CORRESPONDING MEMBER OF THE GEOGRAPHICAL SOCIETY OF FRANCE; AND MEMBER
OF THE ORIENTAL SOCIETY OF GERMANY;

Author of Origines Biblicæ; An Essay on the Nile and its Tributaries, &c.

LONDON:
JAMES MADDEN, 8, LEADENHALL STREET.

1850.

LONDON:
THOMPSON AND DAVIDSON, PRINTERS,
GREAT ST. HELENS.

PREFACE.

ERRATUM.

Page 49, line 11, *between* to be *and* transported *insert* charged with felony under the 10th section of the Act above-mentioned, and, if convicted, to be.

of my doubts. These attacks gave rise to a controversy; which controversy was, after M. d'Abbadie's return to Europe last year, transferred by him from the *Athenæum* to the *Bulletin* of the French Geographical Society, where it is not yet finally closed.

It might perhaps have been more prudent to have allowed M. d'Abbadie's attacks to remain unnoticed, and merely published the evidence on which my doubts respecting his journey were based. But had I adopted that course, many of the proofs which I can now lay

PREFACE.

UPWARDS of three years ago, M. Antoine d'Abbadi became aware, through his friend Mr. Frederick Ayrto that I entertained doubts respecting the reality of th journey which forms the subject of the following pages

Instead of meeting those doubts in an open and candi manner, either by calling on me to substantiate the or by showing them to be unfounded, M. d'Abbadi commenced, in the columns of the *Athenæum*, a seri of attacks on me respecting matters, both scientific an personal, which have no relation whatever to the subje of my doubts. These attacks gave rise to a lengthene controversy; which controversy was, after M. d'Abbadie return to Europe last year, transferred by him from th *Athenæum* to the *Bulletin* of the French Geographic Society, where it is not yet finally closed.

It might perhaps have been more prudent to ha allowed M. d'Abbadie's attacks to remain unnotice and merely published the evidence on which my doub respecting his journey were based. But had I adopt that course, many of the proofs which I can now l

before the public would not have been at my command, as they have only been elicited by the controversy itself.

It is now, however, time that the real question between M. d'Abbadie and myself should be brought prominently forward. I believe that the journey to Kaffa, alleged to have been performed by him in the years 1843 and 1844, did not take place; and the reasons for this belief are here submitted to the public, with the conviction that they will be acknowledged to be conclusive.

Being desirous of not keeping up the controversy in the *Athenæum* longer than was absolutely necessary, I refrained from noticing several of M. d'Abbadie's letters inserted in that Journal. Those letters are now given in an Appendix, together with my refutation of their contents; which, while it will show that great forbearance has been exercised in allowing them to remain so long unanswered, will at the same time afford additional evidence of the little dependence to be placed on that traveller's statements respecting the countries which he professes to have visited.

C. B.

St. Mildred's Court,
London, October 10*th*, 1850.

AN ENQUIRY,

&c.

In the year 1837, MM. Antoine and Arnauld d'Abbadie left Europe, "with the express intention"—as the former has recently asserted, though he says that they at first "kept it a secret"—"of visiting the source of the White Nile, which [they] believed with Bruce to be situated in Kaffa."[1]

From that time till very recently, with the exception of some brief intervals, the two brothers were resident in Eastern Africa; and the reports of their proceedings, from time to time received in Europe from the elder of them, M. Antoine d'Abbadie, naturally attracted the attention of geographers and other men of science, and excited a well-founded desire to be made more fully acquainted with the results of so many years' observations and researches in that very interesting portion of the globe.

In the beginning of the year 1845, letters were received, both in France and in England, from M. d'Abbadie, containing many particulars respecting the countries lying beyond Abessinia to the south, and, among them, of the kingdom of Kaffa.[2]

This country was described by him as being a peninsula surrounded by the river Godjeb, which river he said he had ascertained to be the upper course of the Bahr el Abyad, the direct stream of the Nile, recently explored by the Turco-Egyptian expeditions fitted out by command of the late Mohammed Ali Pasha.[3]

[1] See M. d'Abbadie's declaration to that effect in the *Athenæum* of January 27th, 1849, No. 1109, page 93.

[2] See *Athenæum*, No. 906, p. 242; No. 911, p. 360; No. 918, p. 542; *Bulletin de la Société de Géographie*, 3rd Series, vol. iii. pp. 52, 133, 311; *Nouvelles Annales des Voyages* 1845, vol. i. pp. 260, 365; vol. ii pp. 107, 218.

[3] See D'Arnaud, in *Bulletin*, 2nd Series, vol. xviii. p. 367; vol. xix. pp 89, 445; Werne, *Reise zur Entdeckung der Quellen des Weissen Ni* (Berlin, 1849), *passim*.

Had M. d'Abbadie's intelligence stopped here, it would have been but little more than a confirmation of what I myself had learned, while in Southern Abessinia in February, 1843, from an intelligent native merchant named 'Omar ibn Nedját; whose map, giving a similar course to the Godjeb and making that river a tributary but not the head stream of the Bahr el Abyad, was exhibited by me to the Royal Geographical Society of London on the 13th of November of that year,[1] and was subsequently published in that Society's Journal.[2] But M. d'Abbadie's announcement went much further. He stated that, in the year 1843, he had actually succeeded in penetrating to Enárea, and thence into Kaffa by crossing the Godjeb—or Nile, as he asserted it to be—within only two days' journey, or about thirty miles distance, from its source.[3]

It is certainly not a little surprising that the traveller, when so near the interesting spot which he says he had then been upwards of six years in search of, should have neglected or abstained from visiting it, and should have contented himself with merely repeating to the scientific world the meagre details which he had picked up among the inhabitants of the country. From the information, however, thus obtained, the source of the Godjeb, which is held sacred by the natives of Kaffa and at which they yearly offer up a solemn sacrifice, is described as being "a small spring, issuing from the foot of a large tree of the sort which serves in Ethiopia for washing cotton cloths. To the right and to the left are two high hills, wooded to the summit, called Boshi and Doshi,"[4] in a district named Gandjès, in the country of Gimiro or Gamru, adjoining Kaffa. And in furnishing these particulars, M. d'Abbadie expresses the opinion that, as "it is an historical fact that, prior to the sixteenth century, the Arabs were in constant communication with the countries of Hárrargie and Dáwaro, they probably derived from thence their information respecting the source of the Nile; and that, in speaking of the two mountains of Gandjès, they may have said the mountains of *Gamru* (Djabal al Qamr);"[5] and, inasmuch as the Arabic word *gamr* or *qamr* signifies *moon*, he conjectures that "hence arose the curious error of *the Mountains of the Moon*."[6]

M. d'Abbadie's hypothesis respecting the Godjeb has already been discussed by me in various communications made to the

[1] See *Journal of the Royal Geographical Society*, vol. xiii. p. 255; *Nouvelles Annales des Voyages*, 1846, vol. iii. p. 225.

[2] Vol. xvii. part 1.

[3] *Bulletin*, vol. iii. p. 313; *Nouv. Ann.* 1845, vol. ii. p. 112.

[4] *Ibid.* 1845, vol. ii. p. 112.

[5] *Ibid.* p. 113.

[6] *Ibid. Bulletin*, vol. iii. p. 315.

scientific world; and I believe I have demonstrated that this river is not the upper course of the Nile, or Bahr el Abyad, explored by the Turco-Egyptian expeditions, but merely that of the Sobat, Telfi, Bahr el Makádeh, or River of Habesh, one of the principal tributaries of the Nile, which joins the main-stream in about 9° 20′ north latitude; and I have also adduced reasons for the opinion entertained by me, that the Nile itself comes from the unknown regions beyond the Equator, where Mr. Rebmann has lately discovered the snowy mountain, Kilimandjáro,[1]—forming, as I conceive, a portion of the snow-capped Mountains of the Moon,—τὸ τῆς Σελήνης ὄρος—in which the sources of the Nile were placed, as early as the second century of our era, by the Alexandrian geographer, Ptolemy.[2]

I shall not, however, enter here into any investigation of the general subject; it being my intention to confine myself to an enquiry into the circumstances of the journey to Enárea and Kaffa, which M. d'Abbadie has publicly asserted he performed in the years 1843 and 1844.

When the news of this journey first reached Europe, I at once saw reason to entertain doubts as to the correctness of several points connected with it. These doubts, instead of becoming weaker, were much strengthened when, in the course of the year 1846, while engaged in preparing the materials for my "Essay on the Nile and its Tributaries,"[3] I had occasion to examine the various details of this journey published both in England and France. And since that time M. d'Abbadie's further statements, especially with reference to a second journey to Enárea alone said to have been performed by himself and his brother in the years 1845 and 1846, have supplied such a mass of evidence, as not only to satisfy me of the unreality of the former journey, but to warrant me in submitting to the judgement of the scientific world the objections to that journey which I now feel it to be my duty to make.

These objections may be classed under four distinct heads:—

1. The insufficiency of the time requisite for such a journey and for the various circumstances alleged to have attended it.

2. The repeated anomalies and contradictions in the traveller's statements at different periods as to matters alleged

[1] See *Church Missionary Intelligencer*, vol. i. *passim*.

[2] *Geographia*, lib. iv. cap. 9.

[3] Printed in the *Journal of the Royal Geographical Society*, vol. xvii. pp. 1-84.

to have been ascertained not from oral information but from personal knowledge.

3. The errors and discrepancies in his recorded astronomical and geodetical observations, and the difficulties which they present.

4. The care with which the first journey to Enárea and Kaffa—the earlier and far more important of the two, and therefore the more deserving of notice—has been since kept out of sight; while the later and less important journey to Enárea alone has been brought prominently forward and made to supersede it.

First Objection.—*Insufficiency of Time.*

It was on the 6th of March, 1843, on my arrival at the town of Máhhdera Máriam in Biégamidr, a province of Central Abessinia, on my return from the peninsula of Godjam where I had been resident upwards of fifteen months, that I met M. d'Abbadie, then on his way for the first time into Godjam to join his brother, who had been some time there. On the following morning he left Máhhdera Máriam for Godjam, taking the road by which I had just arrived.

Of M. d'Abbadie's movements during some time after his departure from Máhhdera Máriam on March 7th, 1843, I cannot find any traces. But in a letter professing to have been written from Sakka in Enárea on the 16th of September of the same year, he announced his arrival in that kingdom, and stated that the journey thither from the town of Yejúbbi, in the south of Godjam, near which town the great market of Baso is held, had occupied him "more than two months,"[1] and that at the date of his letter he had been resident in Sakka "nearly two months"[2] more. The two periods together therefore may fairly be taken to be equal to four calendar months; so that he must have commenced his journey from Yejúbbi about the middle of May, and arrived at Sakka towards the end of July, 1843. For the present it is sufficient to bear in mind these two dates.

On his second visit to Enárea in 1845, M. d'Abbadie remarked[3] that it is important for a traveller to take the precaution of obtaining an invitation from the king of that country; "as an invitation implies liberty to return," and that monarch is "in the habit of retaining all strangers [who are] not merchants." It is, however, not the less certain that on his

[1] *Bulletin*, vol. iii. p. 53.
[2] *Ibid.* p. 59.
[3] *Athen.* No. 1041, p. 1056.

alleged first journey to that country our prudent traveller coul not have taken this precaution; for, as he only arrived in the nort of Godjam in the month of March, 1843, there was not possibl sufficient time for him to have announced himself to the king c Enárea and have obtained an invitation from him, before hi departure from Baso in the south of the same province by th middle of May. Towards the end of July, 1843, therefore, h must have presented himself at the court of Abba Bógibo, a uninvited and unexpected guest. Under such circumstance it was not unreasonable for the rash traveller to anticipate a fat similar to that of Pedro de Covilham, the first European wh visited Abessinia in the fifteenth century, who went and neve returned; namely, that he would die, like him, in Ethiopia. Accordingly in a letter dated from Sakka, October 19th, 1843 when he must have been resident there nearly three months, w find him complaining that he was "retained (*retenu*) in tha country;"[2] and in another communication stating more explicitl that he "had wished to return to Godjam *with the Novembe caravan*, only Abba Bógibo would not let him go."[3]

Down to the month of November, 1843, therefore, M d'Abbadie was still a prisoner in Enárea. The date and manne of his departure from that country are nowhere mentioned b him. But in a letter written after his return to Godjam, h states that "in the month of December"[4] of that year h "crossed the Godjeb, between Yigga and Kankatti,"[5] at a dis tance of at least seventy geographical miles from Sakka, on hi way into the kingdom of Kaffa. And as the map[6] shows the spo at which he thus passed the Godjeb to be beyond the kingdon of Djimma-Kaka, the king of which, Abba Djifár, is the powerfu enemy and rival of Abba Bógibo, king of Enárea, (the tw princes being continually at war with each other,[7]) it is manifes that M. d'Abbadie had to pass through this hostile country o Djimma-Kaka before he could have reached the Godjeb.

From all these facts—as for the sake of argument we mus assume them to be—derived from the correspondence of M d'Abbadie himself, it results clearly:—1st. That that traveller who, in November, 1843, was detained by the king of Enáre and prevented from returning to Godjam, did nevertheless

[1] *Bulletin*, vol. iii. p. 65.

[2] *Ibid.* p. 67.

[3] *Revue de l'Orient*, cited in the *Ausland* of December 26th, 1846, No. 360, p. 1438.

[4] *Athen.* No. 918, p. 542; *Nouv. Ann.* 1845, vol. ii. p. 219.

[5] *Ibid.*

[6] Facing the Title-page.

[7] Compare *Athen.* No. 1042, p 1078, with the *Journal of th Royal Geographical Society*, vol xiii. p. 259; and see Appendix I page 41.

in or previously to the month of December of the same year, obtain that monarch's permission to depart; and not merely so, but also the special favour of permission to enter the hostile country of Djimma-Kaka—a circumstance quite contrary to the usages and customs of those nations and their rulers. 2ndly; He must have traversed the kingdom of Djimma-Kaka without being molested or detained by Abba Djifár, notwithstanding that he was the first European who had ever ventured into his dominions, and that he had come without invitation after having been several months the guest of that king's enemy and rival—all which again is most unusual in that part of the world. And 3rdly; All this must have taken place *by the end of December*, at the very latest.

It must appear strange to the scientific world that M. d'Abbadie should not have favoured it with any particulars of his residence in Kaffa, a country which had never before been visited by any European, and that he should not even have mentioned the length of his stay there. He must, however, have remained in that kingdom several months. For, in one of his letters we are told that, "when proceeding to Kaffa, as the waters were high, [he] crossed the Gødjeb on a suspension-bridge made of *lianes*;"[1] but that "when returning [he] waded across the stream,"[2] its "greatest depth being about 1·2 *mètre*,"[3] or four English feet; which proves that a considerable time must have elapsed between the two events, so as to have allowed the waters of the river to fall. And, indeed, in another letter, in which some lengthened and minute details are given respecting the Godjeb and its numerous tributaries, the traveller states that "it required *several months' labour on the spot* to disentangle the elements of the vast basin"[4] of that river, and also that he made various astronomical and geodetical observations in Kaffa and especially at Bonga, its capital;[5] all which must of course have been the work of considerable time.

When and how he quitted Kaffa M. d'Abbadie has also left a secret. But we cannot sufficiently admire the forbearance of the monarch of that country, Kamo by name, who, following the example of his neighbour of Djimma-Kaka, Abba Djifár, appears not to have thought of detaining the first adventurous

[1] *Athen.* No. 906, p. 243.

[2] *Ibid.*

[3] *Ibid.* No. 918, p. 542. *Nouv. Annales*, 1845, vol. ii. p. 219. M. d'Abbadie says in another place, that "at the ford between Djimma and Woratta [a country adjoining Kaffa], the waters of the Godjeb, *even during the dry season*, reach as high as the chest."—*Bulletin*, vol. iii. p. 63.

[4] *Bulletin*, vol. iii. p. 317.

[5] *Ibid.* p. 314. See also vol. xii. p. 152.

European that ever could boast of having "trod on Kaffa ground"[1]—conduct to be fully appreciated by those alone who have travelled in Africa. However, leave Kaffa it appears he did and after wading through the Godjeb and again traversing the hostile country of Djimma-Kaka without hindrance from its monarch, we find him voluntarily placing himself again in the power of the same tyrannical ruler of Enárea who had kept him so many months a prisoner before. And this second time he tells us he was detained by Abba Bógibo so long, that it was "only by threatening measures of retaliation on the part of [his] brother, who with a well-armed troop was ready to arrest in Godjam, until [his] return, all the Limmu [*i. e.* Enárea] traders,"[2] that he at length succeeded in getting out of that prince's hands.

Unfortunately we have not been made acquainted with the precise dates of any of these extraordinary events. But an attentive examination of the traveller's correspondence will provide us with the means of determining very exactly *the period within which* they must all have taken place—these and others too, as will appear in the sequel, not less extraordinary. For in one of his letters, containing the results of various observations made by him in Abessinia, he fixes the date at which he had already returned to Godjam from his Enárea and Kaffa journey, by saying:—"*On the 9th of April*, 1844, I observed these two thermometers [wet-bulb and dry-bulb] at the height of one *mètre* above the surface of the Abai or Blue River, *at the ford of A'muru.*"[3]

As, however, it was at or near the ford of Gúderu, named Melka-Furi, where the direct caravan road from Enárea to Baso market passes the river, that M. Arnauld d'Abbadie must have been encamped with his well-armed troop, ready to retaliate on the merchants of Abba Bógibo's country for the detention of his brother; it might naturally have been expected that M. d'Abbadie's first and most anxious thought would have been to relieve his brother from further anxiety on his account and enable him to strike his tents, and that he would consequently have hurried to him by the direct and shortest road by Melka Furi. Instead of which, the traveller seems to have quite forgotten both that his brother was expecting him, and also that a straight line is the shortest distance between two points. For we find him taking a circuitous route on his way back from Enárea, through the territories of unknown princes and tribes

[1] *Athen.* No. 1042, p. 1,078.
[2] *Ibid.* No. 1041, p. 1056.
[3] *Nouv. Ann.* 1845, vol. iv. p. 109

who, in conformity with Galla customs, would have been sure to retard his progress with all sorts of obstacles; and even when he had managed to get free from these and had reached the ford of A'muru, which (as it will be perceived by the map) lies at a distance of about sixty geographical miles westward from Melka-Furi, he is there occupied in making meteorological and other[1] experiments, among which that on the patience of his exemplary brother must have been far from being the most insignificant. As to the motives for this eccentric course, M. d'Abbadie, as usual, leaves us in the dark.[2]

But to return. Though we thus possess direct evidence of the presence of M. d'Abbadie at the ford of A'muru on the 9th of April, 1844, the precise date of his arrival at that spot is not indicated. But from a desire to afford him all the time possible for his return journey from Enárea to Godjam, it shall be assumed that it was not till the very day on which he made the experiments adverted to that he reached the ford of A'muru. If, then, we consider the time which he had occupied in performing the *direct* journey from Baso to Enárea by the caravan road to have been, as stated, "more than two months,"[3] we may, without fear of falling into any material error, assign a similar period, at the least, for his return by the circuitous and unfrequented road from Sakka to the ford of A'muru. Consequently, we may fix the departure of M. d'Abbadie from Enárea, on his way back to Godjam after his second captivity, as early as at the beginning of February, 1844.

But on the hypothesis that M. d'Abbadie crossed the Godjeb on his way into Kaffa towards *the end of December*, 1843, and that he finally quitted Enárea on his return to Godjam *in the beginning of February*, 1844, there would remain only one month (that of January) for his stay in Kaffa,—his several months' labour on the spot in disentangling the elements of the vast basin of the Godjeb,—his return through Djimma-Kaka,—and his arrival in Enárea and second detention by Abba Bogibo, with its attendant difficulties, and negociations and communications with

[1] See *Athen.* No. 918, p. 542; *Nouv. Ann.* 1845, vol. ii. p. 219. M. d'Abbadie says here—doubtless from an oversight—that he crossed the Godjeb on his way to Kaffa "in the month of December, 1842," instead of December, 1843; and that he crossed the ford of A'muru "in April, 1843," instead of April, 1844. But, of course, in an undertaking like that of M. d'Abbadie, it is no easy task to remember everything.

[2] In a recent communication (see page 32, *post*) M. d'Abbadie states that the King of Enárea "*hastened* to send [him] back to Abessinia." How is this to be reconciled with the facts above mentioned?

[3] See page 4, *ante*.

his brother, some 120 miles distant. As it would manifestly b absurd to comprise all these things in *one month*, we will assume though this hypothesis is attended with equal difficulties, that M d'Abbadie quitted Enárea on his way to Kaffa in the month o *November*, 1843, immediately after (or even before) the departur of the Baso caravan which he had been desirous of accompany ing back to Godjam; and that, by means known to himself alon and not yet made public, he was enabled to traverse the terri tories of Abba Djifár and reach the Godjeb with a rapidit of which we can have no conception, so as to have crossed tha river by the suspension-bridge between Yigga and Kankatti o *the very first day* of the month of December. Still this woul give him only *two months*—namely, between December 1s 1843, and February 1st, 1844—for all his adventures, diffi culties and delays in Kaffa, Djimma and Enárea. And ye his "several months' labour on the spot" necessarily implies residence of "several months" in Kaffa; and this is corrobo rated by his account of the very different state of the water of the Godjeb at the two different seasons of the year at whic he says he crossed that river.

M. d'Abbadie is evidently in a dilemma; from which it is no possible to extricate him even by supposing that it was on th 1st of March, instead of on the 1st of February, that he mad his second escape from the hands of Abba Bógibo; by whic supposition he would acquire a latitude of *three* months—namel from December 1st, 1843, to March 1st, 1844—between th date of his first passage of the Godjeb into Kaffa and that his second departure from Enárea. For he would then hav *only one month* and nine days—from March 1st to April 9th— to overcome all the difficulties and delays of the journey b the unfrequented route between Sakka and the ford of A'mur which must inevitably have occupied a much longer time; whi even the entire three months—from the 1st December to Marc 1st—would still be insufficient for all the events connected wi the Kaffa episode and the second captivity in Enárea.

In coming to a conclusion on the subject, it must be borne mind that travelling in Africa is not like travelling in Europ The obstacles and delays to which a traveller is subjected almost every step are quite beyond the conception of such have never experienced them. M. d'Abbadie, when speaking the first portion of this very journey to Kaffa, says:—"Thoug a person may easily go on foot from Baso to Sakka *in five day* yet it took me *more than two months* to perform this little journe of which the difficulties, the annoyances and the sufferings e ceeded anything I had ever undergone on the least frequent

roads of Abessinia."[1] So, too, on another occasion he says, "Among the Gallas I negociated *during six months*, but in vain, for permission to make a station [for geodetical purposes] on Mount Amhára."[2] And on his second journey *to Enárea alone*, he tells us that his stay in the countries to the south of the Abai was protracted "to the enormous space of *seventeen months*."[3] No one, indeed, can bear stronger testimony than M. d'Abbadie himself does to the fact of "the *peculiar* difficulties of travelling among the Gallas;"[4] and when we consider that all these Gallas are inveterate slave-takers, slave-holders and slave-dealers, and that from M. d'Abbadie's alleged excessive sensitiveness on this head, though he "often strove to contract at least a semblance of friendship with dealers in human flesh," yet "it would not do;"[5] we can (if we are to believe him) well imagine how those difficulties would have been much greater in his case than in that of a traveller not possessing the same scruples of conscience.

It is useless, then, to strive to accommodate and reconcile dates and occurrences which are utterly irreconcileable. We have, on M. d'Abbadie's own distinct avowal, "the month of December, 1843"—the day of the month is not very material—for his first crossing of the Godjeb on his way into Kaffa, and we have "the 9th of April, 1844," for his passage of the Abai at the ford of A'muru on his return; and between these two dates it is in vain to think of heaping together such a multiplicity of events and circumstances as would indubitably have occupied any traveller upwards of a twelvemonth—if, indeed, his detention by one of the monarchs through whose dominions he passed for the first time, or some other not less disagreeable event, had not precluded their accomplishment altogether.

SECOND OBJECTION.—*The anomalies and contradictions in M. d'Abbadie's statements at different periods, as to matters alleged to have been ascertained, not from oral information, but from personal knowledge.*

On his first journey, after a lengthened and laborious investigation of the elements of the vast basis of the river Godjeb made "on the spot," M. d'Abbadie described "the Oshko or Baqo [Bako], which goes through Seka, the country of the Mashango,"[6] as being a tributary of the Godjeb; and he stated that its source was situate "in the interior of the great

[1] *Bulletin*, vol. iii. p. 32.
[2] *Ibid.* vol. ix. p. 99.
[3] *Athen.* No. 1041, p. 1058.
[4] *Athen.* No. 1105, p. 1330.
[5] *Ibid.* And see Appendix I. p. 48.
[6] *Bulletin*, vol. iii. p. 317.

curve [of that river], at a day's journey [15 miles] from Bonga,"[1] the capital of Kaffa, where, as it has been seen, he had long resided. On his second journey, however, the Bako became all at once the lower course and main-stream of the Godjeb itself,[2] and all notice of its separate source near Bonga was unaccountably dropped.[3]

So too, on the first journey the Baro was said to be "a tributary on the right bank of the Godjeb;"[4] but after the second journey it was stated not less explicitly that "the Baro and Bako do *not* join the Godjeb on the right side."[5]

Again, the Kusaro-Gibbe, of which the source "near Gera" was said to have been visited by the traveller on his way to Kaffa in 1843,[7] was then described by him as "joining *the Godjeb* to the west and *south-west of Bosha*;"[8] but in his maps sent to Europe in 1847 after his second journey[9] this river is made to join the Omo or Bórora *far above the confluence of the Godjeb* and to the *north-east of Bosha.*

Further, in his letter dated Sakka, September 16th, 1843, M. d'Abbadie identified "the *Nilus* of the ancients with the Baro, whose source, like that of the Dödösa [Dedhésa], is in Motcha, in about 6° north latitude;"[10] but in his last maps he places the source of the Dedhésa close to that of the Gibbe of Enárea, in 8° north latitude, almost due south of Sakka, and at a distance from that "capital," of *only twenty miles.*[11] And as from the accompanying map[12] it will be seen that the source of the Dedhésa, as thus placed, is almost directly on the road between Enárea and Kaffa, it is manifest that M. d'Abbadie must of necessity have passed close by it, on his way to the latter country in 1843. Nevertheless, in a letter professing to have been written *after his return from Kaffa,* he described the source of the Dedhésa as lying "nearly under the eighth parallel

[1] *Bulletin*, vol. iii. p. 317.

[2] *Athen.* No. 1042, p. 1077.

[3] In M. d'Abbadie's last map inserted in vol. xii. of the *Bulletin*, the lower course of the Godjeb is now called Paco, and the Bako is made to retake its place as a tributary of that river, with a course from north-east to south-west; all of which is quite irreconcileable with the results previously obtained by him.

[4] *Bulletin*, vol. iii. p. 314.

[5] *Athen.* No. 1042, p. 1077.

[6] *Ibid.* No. 1105, p. 1330.

[7] *Bulletin*, vol. ix. p. 115.

[8] *Athen.* No. 906, p. 243.

[9] *Ibid.* No. 1042, pp. 1077, 1080; *Bulletin*, vols. ix. and xii. In one of his sketch maps inserted in the *Athenæum* (No. 1042), M. d'Abbadie gives the names Baqo and *Baca* to the lower course of the Uma. And yet in a recent number of the *Bulletin* (vol. xii. p. 154), he has not scrupled to assert that *Baka* is "not the name of a river, *as M. Beke imagines!*" A *fac-simile* of M. d'Abbadie's map is given in Appendix II. page 47.

[10] *Bulletin*, vol. iii. p. 63.

[11] *Ibid.* vols. ix. and xii.

[12] Facing the Title-page.

of latitude, and *at a distance of seventy-five miles from Sakha,* which is the capital of Enárea[1]."

Again, as to Sakka itself: as M. d'Abbadie was resident in that place from July to November, 1843, and was likewise detained there some indefinite period after his return from Kaffa in the beginning of 1844, he could not have failed to become well acquainted with it. We have seen him, in the passage just cited, style it "*the capital* of Enárea;" and in another of his letters, he describes it as being "the principal 'bourg,' in which are seen the ruins of a Sidáma [*i. e.* Christian] church."[2] In commenting on this latter passage on a former occasion,[3] I made use of the English word *town* as the equivalent of the French expression *bourg*. To this M. d'Abbadie has demurred, saying that "the French word *bourg* does not mean *town* . . . . but has a more *in*definite meaning, like the English *borough*."[4] He would however have been nearer the truth, had he said that it is the word *borough* which has a more *definite* meaning; inasmuch as a borough is "a town with a corporation." Still, whether this "capital of Enárea" be a borough or only a town, M. d'Abbadie, on his second visit to Sakka, described it as being "nothing more than a straggling hamlet or village."[5] And this is not the last of the metamorphoses which that unfortunate place is made to undergo. In the latest and more explicit notes of the traveller even this "straggling hamlet or village" has disappeared, and in its stead we find nothing but a mere *temporary* assemblage of huts occupied by the traders frequenting the market of Enárea; for we are now told that "when the caravan is gone, most of the Sakka huts are taken down; and on the arrival of a fresh one, huts are bought and carried sometimes from the distance of several miles."[6]

Such variations in the assertions of M. d'Abbadie at different periods would be perfectly natural and intelligible, if they were to be regarded as merely the results of native oral information, imperfectly expressed and not always correctly understood, collected by him in Godjam among the traders at the market-place of Baso, where I had previously myself obtained much valuable information respecting the countries of Enárea and Kaffa in 1842 and 1843. But they are altogether inexplicable, if the earlier statements of the traveller, not less than the later ones, are to be taken as the enunciation of facts, of which the knowledge

[1] *Nouv. Annales,* 1845, vol. ii. p. 109.
[2] *Bulletin,* vol. iii. p. 56.
[3] *Athen.* No. 1044, p. 1127.
[4] *Athen.* No. 1105, p. 1330. And see Appendix II. page 50.
[5] *Ibid.* No. 1042, p. 1077.
[6] *Ibid.* No. 1105, p. 1331; and see Appendix II. pages 50, 51.

was acquired by himself in person, during a journey actually made to Enárea and Kaffa, as stated, in the years 1843 and 1844.

But this is not all. On his first journey, after having been settled nearly two months at Sakka on the banks of the river Gibbe, which river has since his second journey been made to supersede the Godjeb as the head-stream of the Nile, M. d'Abbadie stated that "the Göbe [Gibbe] flows into the Indian Ocean,"[1] and expressed the opinion that the Omo, of which the Gibbe is an affluent, "is probably identical with the Djöb [Juba] river, which falls into the Indian Ocean under the Equator."[2] Such an opinion would, in like manner, have been perfectly reasonable and intelligible as the result of *oral information obtained in Godjam;* but it is utterly inconceivable that an intelligent European, who had undertaken such a journey as that alleged to have been performed by M. d'Abbadie for the express purpose of discovering the source of the Nile, should have remained several months on the banks of this river, which he now affirms to be the head of the true Nile, with his eye resting every morning on its source in the forest of Bábia,[3] and yet should not have entertained a suspicion of having there before him what he had gone so far and undergone so much in search of.

As some of these objections were, with several others, advanced by me in the *Athenæum*[4] as long ago as November 1847, and M. d'Abbadie has since professed to answer them in the same Journal,[5] I may give the following specimen of the character of his reply.

My Objection.	*His Answer.*
In a letter dated A'dowa, the 14th of October, 1844, (*Bulletin*, iii. 135; *N. A. des Voy.* 1845, i. 264,) written after his return from Kaffa, M. d'Abbadie said,—"J'avais l'intention de vous envoyer *une esquisse de ma carte de Saka à Bonga*, avec les lieux à droite et à gauche, fixés par renseignement; *mais je viens de m'apercevoir que je l'ai oubliée à Gondar.*" In his present letter of the 5th of August, 1847, he says,—"In October, 1844, I came down from Gondar to the coast of the Red Sea, in order to replenish my purse, and send a few letters to Europe. . . . *My letters were just gone when I attempted, with six observed latitudes and a great deal of oral information, to*	I am as liable to oversights as many others, but Dr. Beke ought to have chosen a better case in order to prove my frailties. In speaking of a map, sketched not in Gondar but in Saka, comprising the country between Saka and Bonga, I had said, rather ambiguously it is true, that I wished to add to it places established by

[1] *Bulletin*, vol. iii. p. 54.
[2] *Ibid.* p. 55.
[3] See *Athen.* No. 1041, p. 1057.
[4] No. 1044, p. 1127.
[5] No. 1105, p. 1330.

sketch a map of Great Damot[1] . . . . *My various notes were scarcely brought together, when I perceived* that the basin of the Borora or Umo was much larger than that of the Gojab; and the idea that I had misled geographers in a matter of this importance so tormented me, that I resolved to retrace my steps to Inarya, visit, if possible, the actual source, and add to my previous and insufficient azimuthal angles a sufficient number of new ones to make the position of the famous sources a mathematical deduction from that of Gondar."[2] It is strange that, before sending off his letters from Massówa, M. d'Abbadie was not enabled to perceive this *from the map which he had previously made at Gondar*, and left behind him there.

oral evidence. But even had my French phrase, quoted by Dr. Beke, meant that my hearsay information had been already penned down right and left, the words "*à droite et à gauche*," do not inevitably imply that I had extended my information to the left bank of the Omo, or recognized fully the existence and dimensions of all its affluents.[3]

All I need say respecting this "answer" is that it is a mere evasion of the question.

We have been told[4] that the express object of M. d'Abbadie's journey to Abessinia and of his many years' stay in that country, was to visit the source of the Nile, which he believed, with Bruce, to be in Kaffa. And we have seen[5] that, when he was only thirty miles off the source of the Godjeb, at the foot of the "large tree" between Mounts Boshi and Doshi, in the country of *Gamru*, which he then believed to be the source of the Nile in the Djebel el *Gamar* or Mountains of the Moon, he did *not* visit it. We are told also, in his letter of August 5th, 1847, just cited, that as soon as he had dispatched to Europe intelligence of his supposed discovery of the source of the Nile, he found out that he had grossly misled geographers, and that thereupon he immediately set out for Enárea; thus leaving them in the dark for a couple of years, when a short note placed before starting in the hands of M. Degoutin, the French consular agent at Massówa, would have explained his mistake and prevented them from being misled. And we see, lastly, that the result of his second journey deprives the sacred fountain of the Godjeb in the mountains of Gamru of the honour which he himself had attributed to it, and substitutes in its stead the unknown source of one of the branches of the Gibbe of Enárea, in the forest of Bábia, but in no mountains at all.

For the sake of argument it shall be assumed that the traveller

[1] Comprising, of course, the country laid down in the "esquisse de sa carte de Saka à Bonga."

[2] See *Athen.* No. 1041, p. 1056.

[3] The italics are as in the original remarks, both of M. d'Abbadie and myself.

[4] Page 1, *ante*.

[5] Page 2, *ante*. And see Appendix II. p. 52.

was warranted in this gratuitous substitution. But then question arises which is well deserving of a remark.

In speaking of his second residence at Sakka[1] in 1845 an 1846, during a period of four months, M. d'Abbadie expressl states that his "eye rested every morning on the forest of Bábi and the sources of the Enárea Gibbe."[2] Of course the sam must have been the case during the four or five months of hi previous residence at the same place, from July to Novembe 1843. And as, further, the source of the Gibbe is placed b him due south of Sakka,[3] he must, on his journey to Kaffa i the month of December of the same year, and on his return t Enárea at some unascertained period anterior to the 9th c April, 1844, have passed close by this source, even if he did nc actually visit the spot itself; so that its position must have bee sufficiently determined in "the sketch of his route from Sakk to Bonga,"[4] which he had prepared at Ṣakka and left behin him at Gondar when he wrote from A'dowa.[5] It must, therefor be confessed that his return from Massówa on the coast of th Red Sea all the weary way to the source of the Gibbe in Enáre —a distance of 600 geographical miles at the very least,—for th sole purpose of revisiting a spot on which his eye had alread rested during several months, and by which he had alread twice passed in going to and returning from Kaffa, would hav been a work of supererogation without parallel in the anna of geography.

As it is my intention to confine myself to the examination c M. d'Abbadie's first journey to Enárea and Kaffa in the yea 1843 and 1844, I shall not investigate the particulars of th second journey to Enárea alone in 1845 and 1846 further tha is rendered necessary by its bearings on the former journey.

However, it must be observed, that the description of th upper course of the Gibbe given by M. d'Abbadie even after h return from his *second* journey, and the position attributed b him to the source of that river, are quite at variance with wha we are told respecting the same points by his predecessor Fe nandez.

The description which this missionary gives of the Gibb under the name of Zebee, as recorded in the pages of Fath Balthezar Tellez, is, that "it rises in a country named Bosha

[1] In the *Athenæum* printed "Jaka."
[2] *Athen.* No. 1041, p. 1057.
[3] *Ibid.*
[4] *Bulletin*, vol. iii. p. 135.
[5] See page 13, *ante.*
[6] With respect to the position Bosha, see page 11, *ante.*

in the kingdom of Enárea; and that, after running a few leagues towards the west, it turns to the north and passes round the kingdom of Gingiro [properly Yángaro or Djándjaro], of which it forms a peninsula, in like manner as the Nile [*i. e.* the Abai] makes one of the kingdom of Godjam; after which it leaves that kingdom and takes its course towards the south."[1] In M. d'Abbadie's maps,[2] however, while the peculiar spiral course attributed by him to the Gibbe *of Enárea* corresponds, to a certain extent, with that attributed by Fernandez to the Zebee; the course of the Kúsaro-Gibbe of Djimma, *which M. d'Abbadie identifies with the Zebee*,[3] does not correspond with it at all.

When, on a former occasion, I alluded to this discrepancy,[4] M. d'Abbadie contented himself with replying—"I am at a loss to understand Dr. Beke's argument relating to the Zebee crossed by A. Fernandez in 1613; and I still retain my opinion that *one of these*[5] *was the Kusaro*, which could not be avoided in going from Enárea to the Djándjaro without a devious and useless circuit round its source *near Gera*."[6] But Fernandez expressly states that the source of the Zebee is *in Bosha!* And on a comparison of Fernandez's description with that given by M. d'Abbadie, it is difficult to arrive at the conclusion that the Kúsaro-Gibbe of Djimma, *which runs from west to east at some distance from the southern frontier of Enárea*, is the Zebee of the former traveller which was twice crossed by him,—the first time *on the eastern frontier of Enárea*, between that kingdom and Djándjaro, and the second time *on the eastern frontier of Djándjaro*, between it and Cambate, a country adjoining Gurágie.

It is only necessary to compare the account of the journey of the Portuguese Missionary, of which an abstract has been given by me in the seventeenth volume of the Journal of the Royal Geographical Society of London,[7] with M. d'Abbadie's most recent maps inserted in the Bulletin of the Geographical Society of Paris,[8] to be satisfied of the impossibility of reconciling them with one another.

[1] *Historia de Ethiopia a Alta*, pp. 21, 310.

[2] *Bulletin*, vols. ix. and xii.

[3] *Ibid.* vol. iii. p. 135; *Nouv. Ann.* 1845, vol. i. p. 263. And see *Athen.* No. 906, p. 243.

[4] *Athen.* No. 1044, p. 1127.

[5] I cannot comprehend the expression "one of these."

[6] *Ibid.* No. 1105, p. 1330. And see page 11, *ante*.

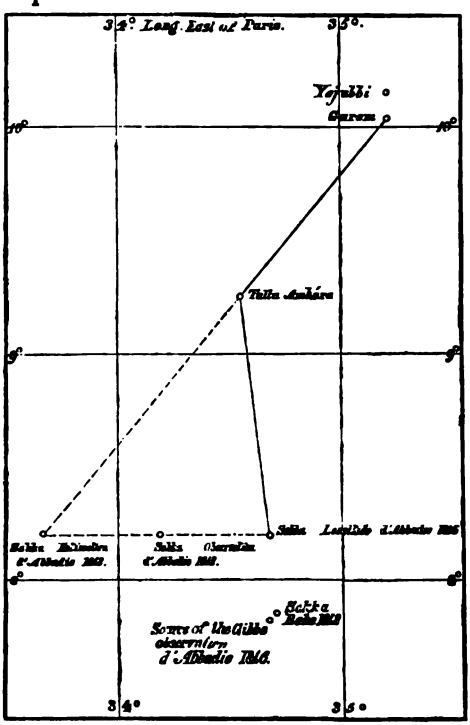
[7] Pp. 55—57.

[8] Vols. ix. and xii. And see the map facing the Title-page of the present Work.

THIRD OBJECTION.—*Errors and discrepancies in M. d'Abbadie recorded astronomical and geodetical observations, and the difficulties which they present.*

In his account of his first journey to Enárea, M. d'Abbadie stated that on the road he passed "close to Tullu Amhára,[1] a isolated and remarkable peak, which, seen from the promontory of Gurem, near the town of Yejúbbi (Baso), bears true N. 219° 30′ E."[2]—which may be more intelligibly expressed as S. 39° 20′ W. And he added that he placed "Tullu Amhára in 9° 15′ north latitude from an observation made at the Lagg (river) Amhára" close by, and "in 34° 33′ longitude east of Paris by estimation."[3]

I fortunately possess the means of testing the accuracy of the position thus attributed to Tullu Amhára. In my map in the fourteenth volume of the *Journal of the Royal Geographical Society*, Yejúbbi is placed in latitude 10° 8′ 45″ N., and in longitude 37° 32′ 30″ east of Greenwich, equal to 35° 12′ 15″ east of Paris. It is so marked in the accompanying diagram, in which I have further laid down Gurem as being situated at about seven miles south of the former place. My reason for so doing is, that, as will be seen, a line drawn from Tullu Amhára in the direction mentioned by M. d'Abbadie of S. 39° 20′ W. (or more properly speaking N. 39°



[1] "The mountain of the Amharas" or Christians. I was told in Godjam, that on this mountain are the remains of a palace built by the emperor *Yásu Talak*, or Joshua the First, when it derived its name.

[2] *Bulletin*, vol. iii. p. 54.

[3] *Ibid.* p. 55.

20′ E.) cuts the meridian of Yejúbbi precisely at the point thus attributed to Gurem, which may consequently be considered as its true position.

In my map in the thirteenth volume of the same *Journal* the bearing of Tullu Amhára from Gurem, as thus placed, corresponds precisely with that attributed to it by M. d'Abbadie; and it will also be seen that the caravan route to Sakka is marked on the map as passing close by that mountain. So far, therefore, M. d'Abbadie and I agree. The only difference on the subject existing between us is that I have estimated Tullu Amhára to be in latitude 8° 57′ N., or eighteen miles further south than he places it. But as I had not an opportunity of *seeing* the peak,—which, even with that traveller's shorter measurement, must be more than sixty geographical or seventy statute miles distant from Gurem,—and as I only estimated its position from oral information obtained at Yejúbbi and the neighbouring town of Yaush, I am far from pretending to accuracy in this particular. The difference is, however, of no great moment.

After having passed by Tullu Amhára and ascertained its position, as he states, from an observation made at the Lagga Amhára, M. d'Abbadie arrived at Sakka, of which place he, as a scientific traveller, lost no time in ascertaining the position. And, as he already possessed a fixed point in Tullu Amhára, and as the distance between the two places is so small, it is evident that the approximate determination of the correct position of Sakka could not have been a matter of difficulty, even for a traveller not making any pretentions to scientific acquirements.

The following is M. d'Abbadie's account of his proceedings:—"The want of ephemerides having hitherto prevented me from calculating my observations of longitude made at Sakka, I have provisionally placed this town one degree to the west of the meridian of the source of the Abai, which Bruce has fixed in 34° 40′ east of Paris."[1] (It should be more correctly 34° 35′ 8″ E., but so a small difference is not material.) This provisional estimation, it should be observed, is not at all to be regarded in the light of a mere rough guess on insufficient data, but as the deliberate conclusion of a practised astronomer, after having made various observations both for latitude and longitude on the spot, with a view to the accurate determination of its precise position. It will therefore not fail to strike the reader with astonishment when he learns that this estimation is erroneous to

[1] *Nouv. Ann.* 1845, vol. ii. p. 110.

the extent of not less than one entire degree of longitude. For as it will be shown in the sequel,[1] the longitude of Sakka, as resulting from various laborious operations said to have been performed by M. d'Abbadie on his second journey to that place in 1845 and 1846, is in fact 34° 40′ instead of only 33° 40′ east of Paris—that is to say, Sakka is on about the same meridian as the source of the Abai, instead of being "one degree to the west" of it. And this "estimation" having been made at Sakka *after the position of Tullu Amhára had been correctly determined* it follows that the error bears entirely and exclusively upon the distance between those two places. In other words, on a distance of 1° 2′ 30″ or 62½ miles of latitude, there is an error of one whole degree of longitude, equal in that parallel to about 59 geographical miles! And this egregious mistake is made by a geometrician provided with geodetical and astronomical instruments of the first quality, and boasting of having "planted [his] theodolite in upwards of 200 stations in Ethiopia."[2]

In order to render the error thus fallen into by M. d'Abbadie more palpable and appreciable, I will suppose an analogous case in our own country, though it is not very easy to find within the narrow limits of England, a tract of country sufficiently extensive for the purpose. An Irish engineer, let us suppose, after having planted his theodolite in more than 200 stations in his native island, comes over to England, where he has occasion to lay down the road from Great Grimsby in Lincolnshire to Reading in Berkshire, by the way of Leicester; the position of the two latter towns being, under the supposition, unknown to him. Provided with all proper instruments, he first goes from Great Grimsby to Leicester, and determines its position with accuracy, and he thence proceeds to Reading, where he makes all the necessary observations, but without having an opportunity of calculating them. Under such circumstances, is it conceivable that this engineer could, even on the roughest estimation, commit the mistake of placing Reading in the position of Bristol? And yet, if we only change the names, and, instead of Great Grimsby, Leicester and Reading, read Gurem, Tullu Amhára and Sakka, our engineer will have done in England precisely what M. d'Abbadie has done in Southern Abessinia.

It is true that the prudent traveller takes the precaution of explaining that "many of [his] angles do not cross[3] properly, and any man of science on viewing them can not suppose that

[1] Page 21, *post*.

[2] *Athen.* No. 1044, p. 1129.

[3] Printed "crop" in the *Athenæum*.

all these observations are mere inventions."[1] But, assuredly, the veriest tyro in trigonometry would be incapable of committing so gross an error as this, subtending as it does an angle of *forty-four degrees!* And without for a moment supposing all M. d'Abbadie's observations to be mere inventions, it may, under the circumstances, be allowable to show how an observer might possibly "invent" those at Tullu Amhára and Sakka without moving a step beyond Yejúbbi or Gurem.

The process, which is a very simple one, is as follows:—The position, in latitude and longitude, of Gurem being known, this place would first be marked on the map. Then, the bearing of Tullu Amhára from Gurem having been *noticed*,—we can scarcely say *observed*, on account of its distance, which precludes any accurate observation,—and its distance having been estimated, there would be no difficulty in placing this mountain also on the map. Its latitude might then be noted down as if observed, and its longitude as if estimated on the spot. In the next place, it being well known at Yejúbbi and Gurem that Sakka lies *beyond* Tullu Amhára, and that the road thither passes close by that peak, nothing would be more natural, in the absence of more precise information, than to suppose that the road beyond Tullu Amhára continued onwards in the same direction as before reaching that mountain. Under this supposition, the following mode might be adopted to determine the position of Sakka. By ascertaining, from oral information, its approximate distance from Tullu Amhára or from Yejúbbi, we should be enabled to decide as to its latitude; and then its longitude might be fixed by merely continuing the line of the road from Gurem, beyond Tullu Amhára, but in the same direction, as far as the assumed parallel of Sakka.

All this has, in fact, been done in the above diagram; in which, having *assumed* the latitude of Sakka to be 8° 12′ 30″ N., and having then continued the diagonal line between Gurem and Tullu Amhára southwards, it will be seen that this line cuts that parallel precisely in 33° 40′ E.—M. d'Abbadie's estimated longitude!

Nothing would now remain to be done but to note down the latitude of 8° 12′ 30″ N. as having been *observed at Sakka* (subject to "corrections," &c.), and the longitude of 33° 40′ E. as having been *estimated on the spot.*

The above process will have shown how easy it would be to place Sakka in its estimated but erroneous longitude of 33° 40′ East of Paris, without having been there at all. And, in like

[1] *Athen.* No. 1044, p. 1129.

manner, the instance of the Irish engineer will have shown how difficult it would have been—if not impossible—for M. d'Abbadie, after having correctly determined the position of Tullu Amhára, to have attributed that erroneous longitude to Sakka from any "estimation" made on the spot.

I now come to the consideration of the observations for longitude said to have been made at Sakka, the results of which differ so widely from the "estimation" which has formed the subject of the foregoing remarks.

By his letter dated Sakka, September 16th, 1843,[1] M. d'Abbadie forwarded to Paris a note of several lunar distances alleged to have been observed at that place, which, having been calculated by M. Daussy, gave a mean result of 34° 11′ 38″ E. —or better 34° 18′ 36″ E., rejecting one which was presumed by M. Daussy to be erroneous in the reading off.[2] So that the difference between the *observed* longitude and that originally *estimated* (33° 40′ E.) is 38′ 36″; a difference which is certainly greater than might have been looked for on the part of an astronomer aiming at such great precision in his observations and calculations. It is, however, unnecessary to dwell on this point, inasmuch as the results of M. d'Abbadie's second journey are much more discordant.

We are here told that the source of the Bora, the principal head-stream of the Gibbe of Enárea, has been connected by azimuthal angles with Gondar, and that the result is 34° 38′ east of Paris, for its longitude;[3] and Sakka being found to lie "due north of the source,"[4] it follows that the longitude of this town is, in like manner, 34° 38′ E. At the same time, one of several sets of lunar distances observed at Sakka itself, is said to give 34° 42′ 24″ E.[5] Taking then the mean of these two results, we have 34° 40′ east of Paris (within a small fraction) for the longitude of Sakka, as determined on the second journey.

But this result, independently of its being one whole degree of longitude from the original "estimated" position of Sakka (33° 40′ E.), is as much as 21′ 24″ from the mean of the observations on the former journey. Between the means of the "lunars" themselves, the difference is not less than 23′ 48″; and taking their extremes, but rejecting the one thrown out by M. Daussy, the difference is 55′ 54″; while, including the latter, it would be 1° 26′ 24″. The subject will be rendered more

[1] *Bulletin*, vol. iii. p. 57.
[2] *Ibid.* vol. iv. p. 231.
[3] *Athen.* No. 1041, p. 1058.
[4] *Ibid.* By mistake "source" is printed "Soura."
[5] *Ibid.*

intelligible by the following Table, in which the several observations of the first journey are compared with the means of the first and second journeys respectively.

Mean of Observations on the First Journey—34° 18′ 36″ E.
Mean of Observations on the Second Journey—34° 42′ 24″ E.

	Observations on the First Journey.	Differences from the mean of the First Journey.	Differences from the mean of the Second Journey.
1st Set.	34° 48′ 30″	+0° 29′ 54″	+0° 6′ 6″
	34 30 45	+0 12 9	−0 11 39
	33 55 0	−0 23 36	−0 47 24
	33 46 30	−0 32 6	−0 55 54
2nd Set.	34 36 15	+0 17 39	−0 6 9
	34 25 0	+0 6 24	−0 17 24
	[1]33 16 0?	−1 2 36?	−1 26 24?
	34 16 45	−0 1 51	−0 25 39
	34 10 0	−0 8 36	−0 32 24

From this table it will be perceived, that the individual observations stated to have been made on the first journey range symmetrically—half *plus*, half *minus*,—round a point which now turns out to be not the true position of the place at all; while, with one exception, they all lie (and some very far) to the west of the truth. I will ask what the probabilities are that such a result was obtained from a series of *genuine* observations.

It may be urged, by way of apology, that M. d'Abbadie is in reality but an indifferent observer; and that, with all his boasting of his excellent instruments, he does not understand their proper adjustment. But, unfortunately, even such an excuse is not available; for I have been assured by a most competent judge that he is thoroughly acquainted with the handling (at least) of the most complicated instruments; and he himself expressly states that the observations in question were made with a "Gambey's *reflecting circle* divided on platina,"[2] the effect of the use of such an instrument being to diminish considerably, if not to nullify, the errors both of the instrument and of the observer.

Without going further into the consideration of the observations of longitude, I will merely remark, that M. d'Abbadie appears not to have known in 1843 that the road beyond Tullu

[1] Assumed by M. Daussy to be an error in the reading off, and therefore not included in the means.

[2] *Bulletin*, vol. iii. p. 58; vol. ix. p. 98.

Amhára, instead of continuing onwards to Sakka in its previous direction of S. 39° 20′ *west*, turns round somewhat to the *east*ward of south, as is shown in the above diagram and also in the map in Volume XIII. of the *Journal of the Royal Geographical Society.*[1] Subsequently, however, he would seem to have become aware of the fact; and hence we find him correcting his previous error, by placing Sakka first in 34° 18′ 36″, and eventually, by means of various operations, in 34° 38′ and 34° 42′ 24″ E.

Nevertheless, in order to make these corrections, it was not necessary to have proceeded all the way to Sakka, either for the purpose of connecting that place with Gondar by means of azimuthal angles, or of observing lunar distances on the spot; inasmuch as almost precisely the same result might have been obtained without so much as crossing the Abai, either at Melka Furi or at Melka Abro. I will endeavour to explain this with a view of showing how accurate information may be obtained in a way too much despised or neglected by professed scientific travellers.

In my map above adverted to, the town of Yejúbbi is approximatively placed in 37° 23′ 30″ longitude East of Greenwich, and Sakka thirty miles to the West of the meridian of Yejúbbi. This is quite right as regards the position of Sakka relatively to the former place; only as, at the time when that map was drawn, the larger one of my routes in Abessinia, since inserted in the fourteenth volume of the *Journal of the Royal Geographical Society*, was not completed, the precise position of Yejúbbi, and consequently that of Sakka, could not be definitively settled. In this larger map, however, Yejúbbi is placed in 37° 32′ 30″ East of Greenwich, which is equal to 35° 12′ 8″ East of Paris; whence it results that the longitude of Sakka, as determined by me in Godjam in 1842 and 1843, is 34° 42′ 8″ East of Paris. Now, remarkably enough, this result differs only 4′ 8″, or a fraction more than four miles, from the longitude of the same place as determined by M. d'Abbadie in 1845 and 1846 by means of azimuthal angles connecting it with Gondar;—it is only 1′ 56″, or less than two miles, from the exact mean (34° 40′ 12″) of the scientific operations so carefully performed by him for the purpose of ascertaining the true position of the source of the Gibbe;—and, lastly, it is no more than 16″, or just one quarter of a mile, from the result of his last set of lunar distances observed at Sakka. And yet, so far from pretending to have made any observations at Sakka, I never

[1] And see the Map facing the Title-page.

was nearer to that place than Melka Furi, the ford of the Abai near Yejubbi, a distance from Sakka of upwards of one hundred geographical miles; and my estimation of the longitude of this town, accurate as it now appears to be, is nothing but the result of oral information furnished by the natives, and especially by the merchants who trade between Baso and Enárea.

Those who have never had an opportunity of testing the value of native oral information, may, from this instance respecting the position of Sakka, form an idea of the accuracy of the results which it is possible to obtain from such a source alone, when the materials are judiciously collected and carefully collated. Another instance shall be adduced in the position of the source of the Godjeb. In my map of the 20th of November, 1843, inserted in Volume XIII. of the Royal Geographical Society's *Journal*, this source is laid down in 7° 20′ North latitude, and in 70′ of longitude West from Sakka. In M. d'Abbadie's letter dated Massówa, November, 1844, being a twelvemonth later, in which he announced that he had crossed the Godjeb within about thirty miles of its source, he stated that its position was in 7° 25′ North latitude and 80′ West of Sakka;[1] being a difference between us of only five miles of latitude and ten miles of longitude. And yet my nearest point of approach to the spot, on the 31st of December, 1842, was Mabil in Shínasha, near Melka-Abro, the ford of A′muru at which M. d'Abbadie made his meteorological observations on the memorable 9th of April, 1844, which place is 180 geographical miles distant from the source of the Godjeb.

It may, however, be objected that if M. d'Abbadie's journey to Kaffa be apocryphal, no great value is to be attached to his determination of the position of the source of the Godjeb as corroborative of my own. But to this I reply—and the same remark extends to the whole of his allegations with respect to his personal observations—that even if untrue, and therefore worthless as facts within his own personal knowledge; still, as the results of information obtained from intelligent natives who really were acquainted with the facts, their coincidence with results derived from totally independent sources imparts to them a value, to which otherwise they might not have any claim. I admit, however, the doubt that must always exist as to whether the native information itself is faithfully reported.

I will now proceed to the consideration of the latitude of Sakka, as determined by M. d'Abbadie.

Observations for this purpose are so easy and of so simple a

[1] *Nouv. Ann.* 1845, vol. ii. p. 113; 1846, vol. ii. p. 230.

a nature, that any common navigator with the most ordinar instruments is competent to make them with sufficient accurac for all practical purposes. Consequently, there ought not t exist any room for question in those of a traveller professing t be an experienced astronomer, and using an excellent reflectin circle, or even a good sextant constructed by Gambey.[1]

On the occasion of his first journey to Enárea, M. d'Abbadi expressed himself thus :—"My hut in Sakka is in 8° 12′ 30′ Nort latitude, the star observed *not having been corrected for aberratio and nutation.*"[2] Much as we had a right to expect accurac on the part of the observer, it is difficult to refrain from smilin at this amusing pretension to scrupulous minuteness, which i useless in practice, and which—to repeat the remark of a astronomer of eminence on my mentioning it to him—is "ver like using a lower-deck gun to shoot snipes."

From my inability to make the necessary "corrections," o from some other cause yet to be explained, my estimated lati tude of Sakka does not altogether coincide with that observe with such unusual precision by M. d'Abbadie; for, in my map, I place this town in 7° 51′ N., which shows a difference betwee us of as much as 21′ 30″—being 3′ 30″ more than the differenc with respect to the latitude of Tullu Amhára. Nevertheless, hope that eventually this difference will gradually disappear; an that for the following reason. In the account of his secon journey, M. d'Abbadie, through some inexplicable negligence omits to mention the latitude of Sakka. But, on the othe hand, he does state that the source of the Gibbe is in 7° 49′ 48″ N.; which, while it places that spot very close to my estimated posi tion of Sakka, (7° 51′ N.) makes it to be as much as 22′ 42″, o rather more than 26 statute miles, away from that town as place by him. We are further told that "the latitude [of the source agrees well, by even [plane ?] angles from Sakka and Goruqe with that resulting from angles pencilled on a circumferentor;" and, again, that during "five months," from the "door of [his little hut in Sakka," his "eye rested every morning on the fores of Bábia and the sources of the Enárea Gibbe."[6] The meanin of all which, if I rightly understand it, is that M. d'Abbadie wa able to measure plane (?) angles with his theodolite, and t pencil corresponding angles on his circumferentor, of a spot o which, notwithstanding its distance of upwards of twenty-si miles, his eye had rested during five months. It is, howeve

[1] *Bulletin*, vol. iii. p. 57.
[2] *Ibid.* p. 56.
[3] *Journ. Roy. Geogr. Soc.* vol. xiii.
[4] *Athen.* No. 1041, p. 1058.
[5] *Ibid.* p. 1058.
[6] *Ibid.* p. 1057.

due to M. d'Abbadie to state that he admits that "these figures may undergo a trifling change when [he] shall have discussed all his azimuthal angles."[1]

Under these circumstances, I may therefore be permitted to believe that Sakka is nearer to the source of the Gibbe than the observation for latitude at the former place would make it; and I confidently anticipate that the "correction for aberration and nutation," and the "discussion of his azimuthal angles," which the learned traveller intends making, will eventually result in *a sensible amount of error*, so as to permit the position of his "little hut in Sakka" to be shifted so far southwards, as to bring it more distinctly within sight of the source of the Gibbe in the forest of Bábia than it assuredly is at a distance of twenty-six miles, even in the clear atmosphere of the highlands of Eastern Africa.[2]

FOURTH OBJECTION.—*The care with which M. d'Abbadie's first journey to Enárea and Kaffa, with its results, has since been kept out of sight; while the second journey to Enárea alone, has been brought prominently forward and made to supersede the other.*

"In spite of my ill-health, resulting from a very fatiguing journey performed under circumstances altogether exceptional even in Ethiopia, I hasten to inform you that, on the 19th of January, 1846, my brother and I succeeded in planting the tricoloured flag at the principal source of the White Nile:"[3]—such is the song of triumph in which the traveller announced to the Academy of Sciences of Paris the glorious event which had at length crowned the scientific labours of himself and his brother during a residence indefinitely prolonged in Eastern Africa, and their many wearisome and dangerous expeditions undertaken, as alleged, with the sole object of discovering the source of the Nile.[4] Yet, if the solution of this great geographical problem was from the outset the constant and exclusive object of all their thoughts and all their labours, or even if their desire was merely to "plant the *French* flag at this source which [they] had been nine years in search of,"[5]—it certainly is not very intelligible why M. d'Abbadie should, during the first five years of his sojourn in Eastern Africa, have restricted his explora-

[1] *Athen.* No. 1040, p. 1058.

[2] According to the *last* accounts, the distance is only 20′ or about 24½ statute miles! See page 35, *post.*

[3] *Comptes Rendus de l'Académie des Sciences de Paris*, vol. xxv. p. 485.

[4] See page 1, *ante.*

[5] *Comptes Rendus*, vol. xxix. p. 657.

tions to *Northern* Abessinia; and why, previously to the com mencement of the year 1843, he should have passed a great pa of his time in going backwards and forwards between Massów on the coast of the Red Sea and Gondar; while his brother, o the other hand, proceeded without loss of time into Godjam, an there entered the service of Dedjach Goshu, the ruler of th province and now the Ras or Vizir of the Empire, a personag whom he was in the habit of styling his "prince and master, and by whom, as it is stated, he has been raised to the exalte dignity of "Grand Marechal !!"[1]

But, after all, what is the occurrence for which M. d'Abbad takes to himself so much credit? In the exploration of ur known countries, unquestionably, every mile that a travell succeeds in penetrating further than those who have precede him may legitimately be regarded as a victory gained b him, though it may be no defeat to them. On the oth hand, should an explorer undertake a journey which falls sho of one previously accomplished by another traveller,—and, *fortiori*, should he not reach the point which he himself ha previously attained,—such a result can only be looked on the light of a failure. What real merit then can M. d'Abbad claim for having, in January, 1846, visited and even plant the flag of his "chosen" country[2] at "the source of th Gibbe, in the forest of Bábia on the southern frontier Enárea,"[3]—a spot on which, in the year 1843, his eye ha rested during several months, and by which and far beyor which, he had already passed on his journey into Kaffa Independently of this, Kaffa is a country in which no Europea ever pretended to have set foot before M. d'Abbadie himself; ar the title of its *discoverer* and first explorer is one which sure ought to have been sufficient to gratify the ambition of the mo adventurous traveller. Enárea, on the contrary, was visit more than two centuries ago by an intelligent European, Fath Antonio Fernandez, who has given us an account, though bri of his journey to that country and even beyond it;[5] so that subsequent journey thither by another traveller can only b looked on as a "reconnaissance," not as a discovery.

Considering these things, the desire manifestly evinced b

[1] See *Bulletin*, vol. vii. p. 274.

[2] M. Antoine d'Abbadie, or Mr. "Anthony Thomson D'Abbadie" as he called himself and signed his name when in England in 1839, has lately made the following declaration:—"My brother Arnauld and myself were born in Dublin—we left Ireland under eight years of age and we are Frenchmen by educatic fortune, and choice."—*Athen.* N 1109, p. 93.

[3] *Comptes Rendus*, vol. xxix. p. 6

[4] See page 15, *ante*.

[5] See D'Almeyda, *Historia Ethiopia a Alta*, p. 314, *et seq.*

M. d'Abbadie to suppress this most important journey to Kaffa, and to substitute for it the more recent, less distant, less difficult, less interesting, and in every respect much less important one to Enárea alone, appears to be more conclusive against the reality of the former journey than any other argument that has yet been adduced.

The preceding pages were written, in substance, upwards of a year and a half ago, but I had no suitable opportunity of making them public.

In the interval M. d'Abbadie has published two Papers; the one, entitled "*Note sur le haut fleuve Blanc,*" printed in the twelfth volume of the *Bulletin* of the Geographical Society of France,[1] and the other, styled "*Résumé des Voyages faits par MM. Antoine et Arnauld d'Abbadie,*" inserted in the twenty-ninth volume of the *Comptes Rendus* of the Academy of Sciences of Paris.[2]

The perusal of these two Papers, so far from having induced me to retract a single tittle of my objections, has, on the contrary, afforded me both additional arguments and more powerful reasons for retaining my doubts of the genuineness of M. d'Abbadie's alleged first journey to Kaffa.

Besides this, the remarks made by him in his *Résumé* have given rise to a suspicion which, however strange it may appear, is in my mind so strong as to lead me to think that I can discern, even through the veil of mystery in which the matter is at present enveloped, *a reply by way of anticipation* to the objections which have already been here made. I could say more on this subject, and might perhaps be able to point out how what I had written respecting M. d'Abbadie became known to him. But this might be out of place here. All that I will say is, that whoever the individual may be who so intended to render M. d'Abbadie a service, he has, on the contrary, done him an irreparable injury. He has caused to be placed on record, by way of explanation, statements which tell against his friend even more than anything that has yet been adduced from his previous communications to the public.

I will briefly go through these explanatory statements in the order of the objections to which they seem intended to reply.

I. For the purpose of meeting my first objection grounded on the insufficiency of time requisite for the journey to Kaffa and back,[3] M. d'Abbadie now calls into being a new solution of his

[1] Pp. 144—161.
[2] Pp. 654—657.
[3] See page 4, *ante*.

difficulties, in the shape of a body of one thousand men at arms It will be remembered that, previously to the month of Decem ber, 1843, M. d'Abbadie had been for some time the prison of Abba Bógibo, king of Enárea,[1] whom he only a short tim back styled his "royal friend" and would not permit to b disparaged in any way,[2] but whom he now describes as " despot dreaded by all the tyrants who surround him in tho regions of despotism."[3] The following is a literal translation that portion of M. d'Abbadie's present narrative, which relat to his first escape from the hands of this tyrant:—"*For ten yea past*, the king of Kaffa had promised his sister in marriage the king of Enárea. The ardent imagination of these sem savages having related to the former monarch the wonders my mysterious life, his curiosity was at length excited, and h refused to give the betrothed [to her promised husband] unle I went to fetch her. It was, therefore, in the midst of an esco of a thousand warriors that I visited a portion of Kaffa."[4]

The first thing that must strike every one here is, the extrao dinary fact that such an extraordinary occurrence should nev have been mentioned before. However, if the fact be only a mitted, no one will think of denying that, with such an arme force, M. d'Abbadie might have been able, like M. Douvil in his "*Voyage au Congo*,"[5] to surmount all the obstacl opposed to him and all the delays inseparable from a journey the interior of Africa;—to cross rivers without the aid of su pension-bridges;—to break through all "formalities on th frontiers of Kaffa;"—and even to traverse, without fear of sto page, the hostile territories of Djimma-Kaka. Still, all the armi in the world have it not in their power to control the course the seasons, or to command the waters of rivers to rise and fa at their pleasure; and our traveller, whose memory is in gener not so good as it ought to be, has evidently forgotten his previo statement, that, when he passed the Godjeb in the month December, 1843, on his way into Kaffa, *as the waters were hig* he crossed the river on a suspension-bridge formed of *lianes*; b

[1] See page 5, *ante*.

[2] See Appendix I. p. 41.

[3] *Comptes Rendus*, vol. xxix. p. 656.

[4] *Ibid.*

[5] That famous traveller, who received the large gold medal of the Geographical Society of Paris and was made a foreign honorary member of the Royal Geographical Society of London, on account of a journey into the interior of Equ noctial Africa *which had never tak place*, only professed to have be accompanied by a body of 460 me —See his *Voyage au Congo*, vol. i p. 1. His flagrant imposition on th scientific world was exposed by M Cooley in a masterly article in th *Foreign Quarterly Review*, vol. pp. 163—206.

that, on his return, he *waded across the Godjeb*, of which the greatest depth was then only about four feet.[1] He seems also to have forgotten that, only as late as September 10th, 1847, he wrote as follows:—"But it may well be supposed that the interminable formalities on the frontiers of Kaffa lengthen the journey by a day; *as is the case with all merchants, and as it happened to myself between Sadara and Bonga.*"[2] M. d'Abbadie had better have trusted to his escort of *merchants*, even with their slower rate of travelling and their day's detention on the frontiers of Kaffa.

And now that this army of 1000 men has been raised for the purpose of fetching the Princess of Kaffa, it remains yet to be explained how it happened that her royal brother, "Gaésharoch Kamo," who had withheld her *during ten years* from her anxious but most patient lover,—the "despot dreaded by all the tyrants who surround him in those regions of despotism,"—and who at length only consented to part with her on being honoured with a visit from "the mysterious stranger," should have allowed himself to be so suddenly deprived of the society of two individuals whom he evidently so much valued. For sudden indeed must have been their parting, or M. d'Abbadie could never have reached the ford of A'muru by the 9th of April, 1844.[3] Besides which, it has to be explained why, on M. d'Abbadie's arrival in Enárea with the long-looked-for bride, his "royal friend" should have been so ungrateful as to make him again a prisoner[4] for his pains.

II. Under the head of my second objection, I have remarked[5] that M. d'Abbadie's return from the shores of the Red Sea to Enárea, solely for the purpose of again feasting his eyes with the sight of a spot on which they had previously rested during several successive months, and by which he had already twice passed on his way to and from Kaffa, would have been a feat as useless as unprecedented. It now seems that M. d'Abbadie himself is conscious of the insufficiency of such a motive for his second journey to Enárea; and, hence, in his *Résumé* submitted to the Academy of Sciences of Paris, he assigns reasons for that journey totally at variance with those placed on record, in the year 1847, in the *Athenæum* in England and in the *Bulletin* of the Geographical Society of France.

In order that these different statements at different times may be fully appreciated, I will place them under one another.

The first is that in the *Athenæum*, and it is as follows:—

[1] See page 6, *ante*.
[2] *Bulletin*, vol. xii. p. 153.
[3] See page 7, *ante*.
[4] *Ibid.*
[5] Page 15, *ante*.

Omokullu, [near Massówa,] *August 5th*, 1847.—In October 1844 I came down from Gondar to the coast of the Red Sea, in order to replenish my purse and send a few letters to Europe. I then announced that I had proved, by a variety of oral testimony [not a word now of his journey thither] that Kaffa is a peninsula (a νῆσος of old) encircled by the upper course of the White Nile, and that the main branch of this mighty river is the Godjeb, called Gódafo, or Gódapo, by the people of Kaffa. *My letters were just gone when I attempted*, with six observed latitudes and a great deal of oral information, *to sketch a map of Great Damot. . . . My various notes were scarcely brought together, when I perceived that the basin of the Borara or Umo was much larger than that of the Godjeb;* and the idea that I had misled geographers in a matter of this importance so tormented me, that I resolved to retrace my steps to Enárea, visit if possible the actual source, and add to my previous and insufficient azimuthal angles a sufficient number of new ones to make the position of the famous sources a mathematical deduction from that of the Gondar.—*Athenæum*, No. 1041, of October 9th, 1847, p. 1056.

The second statement was made to the Geographical Society of France, and is to the following effect:—

Gola, Agáme (Abessinia), September 10th, 1847.—In writing three years ago to the *Journal des Débats*, I described the source of the Godjeb as being that of the White Nile. Having written this letter *I went to Gondar, where I set to work to prepare* with the help of my multifarious information [here too not a word of his journey to Kaffa,] *a sketch of the course of the Uma. My brother and I perceived that the basin of this river was much larger than that of the Godjeb;* and rather than make you acquainted with our doubts, we resolved to visit Great Damot, separating from one another, so as to be able to verify at the junctions of the several rivers their respective sizes. We came to this resolution with much regret, for we were pining to revisit France [!] Unfortunately, we could not carry out the whole of our plan, in consequence of two Englishmen [*i. e.* Messrs. Bell and Plowden] having, in a most extraordinary manner, attacked and fired on the tribe of Nunnu, who form a portion of Djimma-Rare. . . . After this, not only did it become impossible for us to set foot in Djimma-Rare, but Europeans generally were proscribed by most of the independent Gallas. We were therefore obliged to content ourselves with visiting the principal source, and establishing its pre-eminence by means of oral information.—*Bulletin*, vol. ix. pp. 110, 111.

In this second statement, though made little more than a month after the one published in England, there is already no slight variation. The preparation of the map, which according to the English statement had been attempted when his "letters were just gone" to Europe from "the coast of the Red Sea," is in the French statement said to have been deferred till after his return to Gondar, where (as the reader will bear in mind[1]) he had left behind him the map which had been drawn at Sakka many months previously, but which had failed to show the great error that *now, for the first time*, presented itself to the mind, not only of himself but of his brother. We will, however, let these

[1] See page 13, *ante*.

discrepancies pass, especially as the two statements agree in the one main point; namely, that it was in the year 1844, while still in Abessinia and before undertaking his second journey to Enárea, that M. d'Abbadie detected his error respecting the Gódjeb, and resolved in consequence to return to that country, for the purpose of there visiting the true source of the Nile, which he then believed to be that of the Omo or Bórara:—in other words, the detection of this error was the *cause* and not the *result* of the second journey to Enárea.

In the statement now given in his *Résumé des Voyages*, which was communicated to the Academy of Science of Paris on the 3rd of December, 1849, M. d'Abbadie presents us with a totally different version of the motives for his second journey. After describing the remarkable incidents connected with his excursion from Enárea to Kaffa just related,[1] he goes on to say:—

Meanwhile my brother, uneasy at my delay, threatened in 1844 to have all the merchants who traded with Enárea arrested, whereupon the king of that country hastened to send me back to Abessinia. On my arrival there I heard of the expedition sent by Mohammed Ali towards the source of the Nile, and that M. d'Arnaud, the chief of that expedition, had ascertained that above the island of Jeanker, in 4° 42′ N. latitude, the principal branch of the Nile comes from the east. *After having discussed the statements of the natives, my brother and I came to the conclusion that among the various affluents in the vicinity of Kaffa* THE GODJEB IS THE PRINCIPAL ONE. My brother however was of opinion that the question merited a new exploration, and we returned into the Galla country towards the middle of 1845. This time we separated, in order to study on different roads these countries in which it is so difficult to deviate from a route traced beforehand,[2] and often impossible, without long delays, to retrace one's steps. *We met together again in Enárea at the end of* 1845: OUR INTENTION WAS TO GO TO THE SOURCE OF THE GODJEB; *but the discussion of our observations made us decide that the river Omo is the principal affluent of the White River*, and that its source is in the forest of Babia on the southern frontier of Enárea.—*Comptes Rendus*, vol. xxix. pp. 656, 657.

In this last statement we find all that had been so distinctly and circumstantially related only two years before unceremoniously set aside. We have here no sketching of maps, whether at Massówa or at Gondar;—no consequent detection of the error with respect to the Godjeb, either by M. d'Abbadie alone or with the aid of his brother;—no tormenting idea of having misled geographers in a matter of so much importance;—no resolution to retrace his steps to Enárea *for the purpose of visiting the source of the Omo* and making its position a mathematical

[1] See page 29, *ante*.

[2] And yet on his first journey, M. d'Abbadie would appear to have made no difficulty in "deviating from the route traced beforehand," on which his brother, "uneasy at his delay," was anxiously expecting him, and by which the King of Enárea had "hastened to send him back."—See pages 7, 8, *ante*.

deduction from that of Gondar;—no deep regret at having to d so on account of the pining to revisit France. All these state facts, these strong motives, these deep feelings, are to be con sidered—dreams! We are to look at the last account as th authoritative revelation on the subject; and according to thi last announcement it would appear that the two brothers, afte a calm and deliberate consideration of the entire question, cam to the conclusion that the Godjeb was, as the elder had alway believed and as he had written to Europe in October, 1844 the principal branch of the Nile. But because *M. Arnaul d'Abbadie* entertained the opinion that "the question merited new exploration," off they both started with the "intention to g *to the source of the Godjeb*" in the neighbourhood of Kaffa; an it was only when they "*met again together in Enárea at the end o* 1845," that "the discussion of [their] observations made [them decide that *the river Omo was the principal affluent of the Whi River;*"—and this although we have a most explicit previou statement that, it was *just after he had sent off his letters to Europ from Massówa, in Northern Abessinia, in October*, 1844, that h had "perceived that *the basin of the Borora or Umo* (Omo *was much larger than that of the Godjeb*, and the idea that [he had misled geographers in a matter of this importance so tor mented [him], that [he] resolved to retrace [his] steps to Enáre visit if possible the actual source, and add to [his] previou and insufficient azimuthal angles a sufficient number of ne ones to make the position of the famous sources a mathematic deduction from that of Gondar."

I will not stop to inquire how it will be attempted to reconcil these improbable and directly contradictory statements, or ho the public will receive the attempt if made; but I feel persuade that the geographers whom M. d'Abbadie has expressed himse so anxious not to mislead must and will take care that they a not misled any longer. For my own part, I cannot look upon th one statement as being more likely to be true or more deserv ing of credence than the other, and I must therefore reject the both; and in their place I will proceed to give what, after a fu consideration of all the circumstances of the alleged secon journey to Enárea, appears to me to have been the real cau of it.

My impression is, that instead of quitting Godjam for Enáre and Kaffa in the month of May, 1843, *just before the setting i of the rains, which commence yearly in the month of June*, M d'Abbadie settled down in that province and occupied himse

[1] See page 31, *ante*.

with collecting oral information respecting the countries lying to the south of the Abai, in the same way as I had done during the rainy season of the preceding year, 1842. Only there was, I conceive, this difference between us,—that while I communicated to the public my information such as I had received it, M. d'Abbadie worked up his materials into the more interesting form of a journey actually accomplished. And as, after my departure from Godjam in the beginning of 1843, M. d'Abbadie and his brother were left alone in that province, except during the brief interval of M. Lefebvre's rapid passage through the eastern portion of it about the time when M. d'Abbadie says he set out from Baso on his way to Enárea; he "fondly—and as [he] now learn[s] foolishly—hoped to be the *only* authority on the subject,"[1] and therefore fancied he might claim the merit of an expedition to Kaffa without the risk and trouble of performing the journey. On his arrival in Northern Abessinia, however, towards the end of 1844, he there met Messrs. Bell, Plowden and Parkyns, three English travellers;[2] and having learned from "a printed letter of M. Fresnel," the French consul at Djiddah, that "a visit to the sources of the White Nile was also the object sought" by those gentlemen,[3] he feared, not without good cause, that should they succeed in their undertaking, they would soon make the world acquainted with his own shortcomings. He consequently found himself under the necessity, *bon gré, mal gré,* of retracing his steps; and, having attached himself to Messrs. Bell and Plowden, he accompanied them to Baso, where he "advised Mr. Bell to proceed with his companion amidst the ordinary caravan,"[4] while he himself "formed the bold plan of going at once from Baso to Limmu [Enárea] with five servants only,"[5] and thus got the start of the English travellers. On the other hand, his warrior-brother,—who on a previous occasion had with his well-armed troop bid defiance to the potent Abba Bógibo himself,[6] but was now most pacifically disposed,—remained behind with Messrs. Bell and Plowden, who soon got entangled in a quarrel with the Gallas,[7] in which blood appears to have been shed.[8] Those gentlemen would most probably give an account of the transaction somewhat different from that related by M. d'Abbadie in the columns of the *Athenæum*;[9] but, at all events, the result appears to have been that M. Arnauld d'Abbadie

[1] See Appendix I. page 44.
[2] See *Athen.* No. 1041, p. 1056.
[3] *Ibid.*
[4] *Ibid.*
[5] *Ibid.*
[6] See page 7, *ante.*
[7] See page 31, *ante.*
[8] See *Athen.* No. 1041, p. 1057.
[9] *Ut supra.*

managed to give them the slip and to join his brother, wherev he then was, while the English travellers were effectually pr vented from proceeding on their intended journey.

III. As to my third objection, founded on the difficulties an contradictions presented by the geodetical and astronomic observations of M. d'Abbadie,[1] the following is the manner i which he endeavours to get rid of that:—"The observations latitude and azimuths, of which several were made by my brothe were for the most calculated on our journey; *but I have desire to subject them to the control of a new calculation* before present ing them here."[2]

M. d'Abbadie might have rendered this "new calculation unnecessary by publishing his original notes of the observatio themselves and leaving them to be *calculated* by others; whic would besides, in this "cooking" age, have been much mo satisfactory. However, I am glad to perceive that Sakka h once more become "the *capital* of Enárea,"[3] and that i position, which was formerly "in 8° 12′ 30″ north latitude, th star observed not having been corrected for aberration an nutation,"[4] is now made to be in 8° 11′ north latitude M. d'Abbadie does not inform us whether the difference 1′ 30″ between these two determinations of the position Sakka arises from the "correction for aberration and nut tion;" but, if so, the fact is curious, and I am sure th astronomers would thank him for the full details of so remarkab a phenomenon. Meanwhile, and in the absence of more amp information, I am disposed to retain the opinion already expresse by me[6] as to the short distance most probably existing betwee Sakka and the source of the Gibbe. It has been seen that i the first instance M. d'Abbadie made this distance to be rath more than twenty-six statute miles.[7] It is now reduced by hi to about twenty-four miles and a half. I therefore confident look forward to yet more favourable results from the "ne calculation" to which his observations are being subjected.

One circumstance, however, connected with the observatio made on the second journey cannot fail to cause astonishmen It is that M. Arnauld d'Abbadie should have been employed t make observations of latitude and azimuths, seeing that the resu of the only astronomical observation made by him of whic the scientific world has any knowledge, is far from inspirin confidence in what he may have done to assist his more skilf

[1] See page 17, *ante*.
[2] *Comptes Rendus*, vol. xxix. p. 657.
[3] *Ibid.* p. 656; and see page 12, *ante*.
[4] See page 25, *ante*.
[5] *Comptes Rendus*, vol. xxix. p. 65
[6] Page 26, *ante*.
[7] Page 25, *ante*.

brother. The particulars of the observation in question are thus recorded by the latter :—" Having led you on the road to Enárea, I must inform you *en passant* that Démbecha, which appears in my printed itinerary, is situated in 10° 7′ 50″ north latitude, from an observation made there by my brother with a box-sextant. This figure will perhaps have to undergo a slight correction, when I shall have calculated the five or six observations made at Démbecha."[1] It is not easy to say which is the more remarkable—the skill with which M. Arnauld d'Abbadie was able to observe to *ten seconds* with a box-sextant, which even on the vernier was certainly not divided to less than whole minutes,—or the extraordinary error of *twenty-five minutes* on the observation itself! The latitude of Démbecha, as resulting from four observations of the sun made there by myself, is 10° 33′ north.[2]

IV. On a careful perusal of the foregoing remarks, it will not be doubted that M. d'Abbadie has, in his *Résumé des Voyages* submitted to the Academy of Sciences, endeavoured to meet the allegation which forms the subject of my fourth objection;[3] namely, that he had desired to suppress his first journey to Enárea and Kaffa, and to found his scientific reputation on his second journey to Enárea alone. It is for the public to judge how far he has been successful in this endeavour, and with what benefit to his reputation.

[1] *Bulletin*, 2nd Series, vol. xiv. p. 240.

[2] The following note of the observations made by me at Démbecha is extracted from my Diary :—

1842, Jan. 30th	⊙	double	merid.	alt.	122°	58′	15″	lat.	10°	33′	29″	N.
31st	⊙	„	„	„	122	34	15	„	10	32	3	
Feb. 2nd	⊙	„	„	„	124	40	30	„	10	32	58	
6th	⊙	„	„	„	127	3	30	„	10	33	6	
									131	36		
Index error of Sextant _ 2′ 15″								mean latitude	10°	32′	54″	N.

See also the *Journal of the Royal Geographical Society*, vol. xiv. p. 65.

[3] See page 26, *ante*.

APPENDIX.

I.

THE following letter, headed *Remarks on Dr. C. Beke's Paper "On t Countries South of Abyssinia,"* was addressed by M. d'Abbadie to M Ayrton, and by him handed to the Editor of the *Athenæum* for publicatio It appeared in that Journal on October 16th, 1847, No. 1042, pp. 107 1078. My Paper, to which it relates, was printed in the Journal of t Royal Geographical Society, vol. xiii. pp. 254—269.

In now reprinting M. d'Abbadie's letter for the purpose of refuting i contents, I have taken each paragraph and answered it separately. begins thus:—

As I have but little time to point out a great number of *errata*, I shall be as br as possible.

Dăjach Gosho was born in Nazrit (Gojam), and his father D. Zawde was also a nati of Gojam: D. Gosho is therefore not of Galla extraction.

When in Godjam, I collected the materials for a biographical memoir Dedjach Goshu and his father Dedjach Zaudi. From this memoir the fo lowing particulars are extracted. About the end of the 17th century, in t reign of Hatsie Yásu Tálak—the Emperor Joshua the First—a Galla the tribe of A'muru, whose name I could not ascertain, crossed the riv Abai in company with many of his countrymen, and settled in the provin of Damot, where he had lands granted to him by the Emperor at Yedingi in the district of Yemálog. He had a son or grandson named Sillin, wl married Cherit, the daughter of Racho, another Galla settler in the adjoini district of Dinn. Racho was likewise the father of Amáro, Tullu, Róggi Dagágwo, and several other sons; whose descendants still dwell in Dam as simple country people. In my excursions through that province I m with individuals of the lowest class, who were pointed out to me as cousi of Dédjach Goshu. By his wife Cherit, Sillin became the father of thr sons; of whom the eldest was *Ya Kristos Zaud* ("the Crown of Christ familiarly called and commonly known by the name of Zaudi.

Thus Dedjach Goshu, the son of Zaudi, *is* of Galla extraction: a fact notorious throughout his dominions, in which M. d'Abbadie, like myse resided some length of time, as it is in England that Queen Victoria is German extraction.

O'mar Dăjat [Nedját], who indulges often in that species of conversation call "fibs" by some and "yarn" by others, has never been beyond Kafa;—which is w proved by the distortion of all geographical features in the neighbourhood.

That 'Omar must have been beyond Kaffa (see page 45, *post*) is proved l his description of the Suro negroes of the valley of the Godjeb, as compar with that of the inhabitants of the valley of the White River given by I Werne. See further on this subject, pages 49, 50, *post*.

Wălagga is full of men and merchants. There is no *h* in Didesa—I am positive

that. The forest which contains the source of the Gojab does not extend to Inarya [Enárea],—as I passed between both in a country open and pretty well cultivated.

I merely said—"Wallegga is an extensive plain and *in great part* desert country." M. d'Abbadie, like myself, knows nothing of this country but from oral information.

With respect to the spelling of the name *Dedhésa*, M. d'Abbadie will tell us by and by (see page 53, *post*) that, when affirming thus positively and unqualifiedly that there is no *h* in this word, he "said so merely on the assumption that *h* stands always for an aspirate!"

Of the forest I said—"In this forest and in its immediate vicinity, are the heads of the Godjeb, Gaba, and Dedhésa, the first of which streams is but a small brook, where it is crossed on one of the routes from Guma to Kaffa. This forest *appears to extend* westward and northward through Wallegga, and *eastward to Enárea*, in which country my first informant, Dilbo, describes the Gibbe known to him as rising in a large forest." This fact M. d'Abbadie *circumstantially* denies, and, as he asserts, from his own personal knowledge. But as he can only have "passed between both in a country open and pretty well cultivated" on his alleged journey from Enárea to Kaffa; and as it is believed that, in the preceding pages, it has been sufficiently proved that that journey did not take place; this pretended personal evidence is worthless—to say nothing else of it. But more than this:—In his letter of August 5th, 1847, (*Athen.* No. 1046, p. 1057,) M. d'Abbadie speaks of having had, while at Sakka, "to the south the forest of Babia and the sources of the Enárea Gibbe," and "on the right [west] the highland forest which, under different names, contains the *sources of the Godjeb*, Baro, *and Dedhésa*"; and he does the same again in a recent communication in the *Bulletin*, vol. xiii. p. 299. Now, as in his last maps (*Bulletin*, vols. ix. and xii.) the sources of the Dedhésa and Gibbe are placed almost contiguous, and both are situate in the south of Enárea; and as, according to his own showing, the forest which contains the source of the Godjeb *contains also that of the Dedhésa*; it follows, from his own evidence, that the forest of which I spoke *does* extend to Enárea, notwithstanding his assertion to the contrary.

No Galla country between the Abbay and the Gojab is without a settled form of government; for they are all small republics, with chiefs changed every eight years. Each tribe has several chiefs—not only *one*.

Too little is known of the customs of the Gallas to warrant any such sweeping assertion—a *negative* one too—as this of M. d'Abbadie's. Dr. Tutschek, in his *Dictionary of the Galla Language*, p. 21, speaks of customs different from those described by either M. d'Abbadie or myself. And M. d'Abbadie himself allows virtually that Enárea, Guma, and Djimma-Kaka, all of which are "Galla countries between the Abai and the Godjeb," are *hereditary monarchies*. (See pages 41—43, *post*.)

The districts of Galla near the Abbay are not on such very friendly terms with Gojam; as the former are continually murdering the latter, and all the passes of the Abbay are consequently looked on as replete with danger. I cannot, with Dr. Beke, call this a friendly footing. These Galla pay tribute when an army comes to exact it, —not otherwise.

I stated that those districts "are *more or less* on a friendly footing with the rulers of the peninsula of Godjam, *to whom most of them pay tribute*." The mode of collecting the revenues of the State differs in different countries. In Abessinia, the prince or one of his chiefs goes in person with his army to collect them, and in case of refusal his soldiers *distrain*. In England, tax-gatherers and custom-house officers are sufficient for the purpose. The

following remark of an intelligent Oriental, Assaad y Kayat, on the collecti of the revenue in England is quite to the point:—"The easy way in whi the revenue is collected is beyond all praise;—*not a single musket emplo* in the collection of nearly sixty millions annually. May other nations lea how the law may be upheld *without having recourse to arms.*"—*A Vo from Lebanon*, pp. 127, 128.

A man from Limmu mentioned his clan without adding the name of Sobo;—wh may, however, exist. Not so the identification of the Didesa and Yabus, which I repeatedly assured are two distinct tributaries of the Abbay; the Yabus, called Da by the Galla, rising in or near Sayo.

Limmu-Sobo, as distinguished from the Limmu of Enárea, *does* exist. (S *Journ. Roy. Geogr. Soc.*, vol. xvii. pp. 17-21.) Beyond the former count is a large river, respecting which I said—"This river, in its position, co cides with the Yabús, and is therefore *probably the Dedhésa in the lon part of its course.*" What I thus stated is substantially correct. The Yab called *Inbúss* by M. Russegger and *Dabús* by the Gallas, (*ibid.* p. 3 is a tributary, not of the Abai, but of the Dedhésa; so that the lower cou of the two streams is one and the same. It is not till about fifty miles bel the confluence of the Yabús that the Dedhésa is joined by the Abaï. (S the map facing the Title-page.)

Neither of the two Sibu nor of the two Leqa is comprised in Obo.

I was informed by more than one person that Sibu and Leka *are* su tribes ("children") of Wobo; and they are so marked in a map drawn me by Dedjach Goshu. I prefer this evidence to M. d'Abbadie's *ipse dix*

There is no country called Hither Jimma; the Jimma near Gudru has for the l twenty years been on very bad terms with Gojam. Dr. Beke must have written h the words *good terms* by a *lapsus calami*, and must be excused.

This is a mere quibble. I spoke (p. 267) of "*Hither* or Tibbi Djimma" contradistinguished from "*Further* or Kaka Djimma." The two expressi were used by me in juxtaposition, and could not be misunderstood. T people of this "Hither" Djimma, like those of Guderu, "*on account of th connexion with the market of Baso*, find it to their interest to keep co stantly on good terms with their neighbours of Godjam." When at Yejul in the years 1842 and 1843, I was in frequent communication with nati of Djimma, who visited the weekly market of Baso.

Mächa means *country;* and has never been applied to Kutay—in my hearing at le —as the name of a country.

I must again repeat that Kuttai is one of the sub-tribes of Mecha (Mächa Maitsha), and that this latter is the name of one of the principal tribes of Gallas, as I heard both in Shoa and in Godjam. A large portion of this *tr* of "Maitsha" crossed the Abai and settled in the northern part of peninsula of Godjam, to which they gave their name; and "Maitsha," *the name of a country*, appears in every modern published map of Abessin Further, in the *Journals of the Rev. Messrs. Isenberg and Krapf*, p. 2 the latter missionary expressly enumerates the "Kuttai," into a port of whose country he entered in company with M. Rochet on February 2 1840, among the sub-tribes of the "Maitsha Gallas."

At a recent meeting of the Geographical Society of France, (see *Bullet* vol. xiii. p. 333,) M. d'Abbadie most amusingly "expressed his astoni ment that M. Beke, who had never set foot within the kingdom of Kaffa, even in the country occupied by the Gallas, *the sons of Metcha*, of wh country the entire width (being a distance of at least 150 miles,) at all tir separated him from Kaffa, should presume to explain, that is to say critic

a journey into those countries, into which no European ever penetrated either before or after M. d'Abbadie." I will only express my astonishment at M. d'Abbadie's unfortunate want of memory, which makes him so constantly assert things which he has elsewhere denied. Metcha, then, according to his last statement, does not merely mean *country:* it is, after all, *the name of a tribe,*—and consequently *the name of the country inhabited by that tribe,*—as I asserted and he denied! And the Kuttai are a sub-tribe of "the sons of Metcha," inhabiting a portion of the extensive district alluded to by M. d'Abbadie.

The caravans from Baso to Inarya on leaving Jimma do not enter Nonno,—a feat as difficult as entering Hanover on leaving Switzerland. Nonno has a regular but feeble government, and is thickly inhabited.

As the entire distance between Baso and Enárea is less than 120 miles, the comparison of what is *only a small portion of this distance* to that between Hanover and Switzerland is absurd; if, indeed, it is not intended to mislead. I do not find "Nonno" marked in M. d'Abbadie's map; but in its position, its physical character, and its social and political condition, it corresponds with his "desert of Chibbe." (*Athen.* No. 1041, p. 1057.) I therefore believe my description of Nonno to be substantially correct.

The communications said to be cut off in February 1843 were only so with Dr. Beke and his informers; but not in reality, as trade was then brisk in the Galla country.

I did not speak of the state of trade *in* the Galla country. And I said "four months previously to," not *in* February, 1843. My words were —"It is in Nonno that the Káfilahs [between Baso and Enárea] find the greatest obstacles, being frequently detained several months, *as was the case during the last season of* 1842-3, *when, for four months previously to my departure from Baso,* (in February 1843,) *all communication between the two countries was cut off.*" This fact I now unqualifiedly re-assert. M. d'Abbadie himself (*Athen.* No. 1041, p. 1057) describes "the dangerous desert of Chibbe," which, as above stated, corresponds with the locality in question, as being "the field of battle of Enárea, Guma, Bunho, Djimma-Hinno, Leka, and Bilo." No wonder, then, that it should often be impassable for the caravans, as it was at the time to which I alluded.

A small part only of the Limmu of Inarya is turned Mohammedan; and those even still adore the Spirits of the mountains and offer them sacrifices.

This point is not worth a question. I spoke in general terms, and mainly to show that the inhabitants of Enárea are no longer Christians, *as by geographers they are usually stated to be.* For I said that "the Limmu tribe of *pagan* Gallas long ago made themselves masters of the country. . . Hence the names of Limmu and Enárea are used as almost synonymous. They have, however, since turned Mohammedans."

Saka—not Sakka—termed a "great emporium" by the learned Doctor, is nothing more than a straggling hamlet or village. The king's slaves never watch trees—too abundant to be precious.

The subject of Sakka (I retain the spelling,) will be discussed in the sequel (page 51). In the very next sentence, M. d'Abbadie states that he was told that the king of Djimma "is hard [at work] planting coffee trees." Now I confess that I cannot understand why trees that are worth planting and bear a berry currently saleable should be "too abundant to be precious."

Coffee is never sold in Inarya by the load; but by a small measure (a horn cup) supposed to contain a pound. When the coffee has not been deprived of its pericarp it is sold in bags made of a single goatskin; the price is at the cheapest four or five

pounds for an amole. In Inarya no mules are ever hired. There is scarcely coffee in the valley of the Gojab; but Abba Jifara, king of Jimma Kakka, is h planting coffee trees, *as I am told.*

I see no sufficient reason for questioning the correctness of the inforr tion obtained by me respecting the sale of coffee in Enárea. My informa were veracious persons, and had no object in misleading me. As rega the existence of coffee in the countries beyond Enárea, I said—"In Djim and Kaffa *small quantities* only are found, *as likewise in the valley of Godjeb*;" and this M. d'Abbadie confirms.

"The approach to Inarya is at (the) Kella" means simply that it is at the fron of Inarya,—a truth too obvious to be inculcated to our present intelligent generatio

From this, M. d'Abbadie would wish it to be inferred that "Kel means "frontier." In the passage, however, on which the foregoing is a co ment, I said that "the approach to Enárea from the N. is at *Kella* word of frequent occurrence, which has the same signification as the Amh *ber;* viz., a gate or pass." And I find in Dr. Tutschek's *Galla Diction* (p. 34) the following definition of the word *Kela* (Kella)—"gate, do especially that which is made through the rampart." In this instance, the fore, as in most others, M. d'Abbadie's "truth" is anything but obvious.

I cannot suffer the learned Doctor to disparage my royal friend Abba Bagibo, h of Inarya;—as he was decidedly victorious in the last contest with Jimma. The g majority of his subjects, and even some of his principal officers of state, are heathen.

I stated that "Enárea was till lately at war with the neighbour countries of Djimma and Guma: with the former to much disadvants But peace has now been established between the monarchs of the three ki doms, which peace has been cemented by their union by marriage, and s more by the adoption of Islamism by the kings of Djimma and Guma. Enárea this religion has long since usurped the place of heathenism; t country being the principal place of residence of the Mahommedan merchs of Abessinia, whose precepts and example have had, and still continue have, most surprising results in the conversion of the Gallas." I do not anything to alter in this statement; except, perhaps, that the peace wh existed between Abba Bógibo and Abba Djifär may since have been brok

If "manufactures" mean literally things made with the hand, Dr. Beke is perfe right as to the Limmu manufactures: but not so if "manufactures" mean someth on a large scale. The king of Inarya, however, prefers the *toga* of Abyssinia, and finely ornamented cloths come from Kafa and from the Gurage. This is a fact, admits of no discussion.

What "manufactures" were intended by me is self-evident, notwi standing the doubt which M. d'Abbadie would wish to raise. I spok "daggers with well-wrought blades and ivory handles very elegantly inl with silver, as well as cloths with ornamented borders, brought fr Enárea, such as would in vain be looked for in Abessinia." M. d'Abbad "fact which admits of no discussion," corroborates my further statem that "throughout the Galla country, of which Shoa may be regarded a part, the state of manufactures is much superior to that of *Abessin properly so called.*" For Guragie is, in part at least, tributary to Shoa; a Kaffa, though strictly speaking it is not a part of "the Galla countr is still so connected therewith locally, that it may be classed with it wl speaking generally (as I did) of *the countries south of Abessinia*, as c tradistinguished from Abessinia itself.

Inarya *produces* little or no ivory; for a simple reason—viz. there are no elephs

in the country. It possesses three commercial outlets:—1. Baso by Jimma Rare and Gudru; 2. Shăwa, or rather Wari Haymano, by Agabdja; 3. Wălagga. The trade by Agabdja is regular, and almost all the coffee goes by that road.

If there is any force in M. d'Abbadie's reason why ivory is not the "produce" of Enárea, it must equally apply to his statement that that country produces *little* of that commodity. But this playing with words is childish. Assuming it be true that there are no elephants *in* the country, —upon which point it is unnecessary to express an opinion—we have the evidence of M. d'Abbadie himself that "the most disagreeable dangers of Chibbe are *herds of elephants*"—the said "dangerous desert of Chibbe" reaching to "the very *Kella* or frontier gate of Enárea." (see *Athen.* No. 1041, p. 1067.) Here then the people of Enárea would obtain ivory in quantities, which they would *produce*—that is to say, "offer to the view or notice" or "exhibit to the public"—in their markets. And that ivory is really common in the markets of Enárea, we have the evidence of M. d'Abbadie himself, in contradiction of his own previous statement. For, in speaking of the merchant Omar Badúri, (see page 51, *post*) he says that he "kept servants in the markets of Gombota and *Sakka* to buy up civet, slaves, *or ivory!*"

M. d'Abbadie states that one of the outlets for the coffee of Enárea is "Shoa, *or rather Warra Haimano*, by Agabdjai;" which is much the same as if it were said that England exports coffee to France, *or rather Germany*, by Belgium. For, the uninitiated must be informed that Warra Haimano, of which the capital, Tanta, was visited by Dr. Krapf in April, 1842, (see his *Journals*, p. 341,) lies considerably to the north of Shoa, and has, indeed, less to do with the latter country than Germany with France. From my own personal knowledge I can assert that the Warra Haimano merchants purchase the Enárea coffee *at Baso market.*

I have been assured that Bagibo is *not* the name of a horse; but will not allow mere oral information to impugn the authority of the learned Doctor. Sauna Abba Rago, grandson of Abba Gom-ol (I protest against an *h* here), is *not* the heir apparent of Ibsa Abba Bagibo. I have not time to turn up authorities,—but the king of Inarya has at least fifteen residences, not seven only. His principal seat is at Garuqe, near the tomb of the old warrior Bofo Boko, *alias* Abba Gom-ol. The remarks on slavery, &c., apply to Inarya, not to Guma.

In No. 662 of the *Athenæum*, (p. 532,) M. d'Abbadie says—"The king of Enárea, who, according to established custom, is known *by the name of his horse* (Abba Bagibo, *i. e.* father or master of *the horse Bagibo*)." The reader may believe whichever he pleases of these two directly contradictory assertions of M. d'Abbadie.

In speaking of the king, Abba Bogibo, I stated that "his father's name was Bofo, surnamed Abba Gomhol [I shall defend the spelling of the name by and by]; and his eldest son and heir apparent is Sanna, or Abba Rago." Does M. d'Abbadie mean to assert that in Enárea the *eldest* son is not the heir apparent of his father? If not, I do not see the force of his objection. I will not dispute the alleged larger number of the monarch's residences. And yet there may be only *seven* that are specially deemed as such. My remarks on slavery in Guma were—"The inhabitants of Guma were, more than those of any other country, doomed to slavery; as *their sovereign*, who has the character of extreme severity, *is in the habit of selling whole families*, for offences—sometimes of the most trifling nature—committed even by a single individual." According to M. d'Abbadie, it is not Abba Rebu, king of Guma, but Abba Bogibo, king of Enárea, to whom these enormities are attributable. I thank him for this information respecting the revolting practices of his "royal friend." I always knew Abba Bogibo to be an extensive slave-dealer; but I was not aware of his wholesale dealings in his

own subjects. At the same time I must express my belief that the practice adverted to prevails likewise in Guma, and probably to a greater extent than in Enárea.

Inarya has lost nothing by Jimma. The father of Sauna Abba Jifara was Gangela Abba Mägal. I never heard Folla called Polla; and slaves are no longer mutilated there.

I was assured that the dominions of Sanna, surnamed Abba Djifär, king of Djimma Kaka, have "been much enlarged by acquisitions lately made at the expense of Enárea"; and I see no reason to doubt the correctness of this information. The father of Abba Djifär, according to my informants, was "Dángila, surnamed Abba Nagál." *P*olla for *F*olla is manifestly a dialectic difference, just as M. d'Abbadie tells us (see page 31, *ante*) the river Godjeb is called Gode*p*o and Gode*f*o. As M. d'Abbadie only knows Folla by hearsay, it is rather hazardous on his part to assert that the custom of mutilating slaves mentioned by me, *which by implication he admits to have prevailed*, no longer exists.

The Janjäro government was not capriciously despotic. The whole country, or nearly so, has been now subdued by Abba Jifara, who has made the king his prisoner.

The precise character of a government is a matter on which difference of opinion may fairly exist. That of Djándjaro is however admitted by M. d'Abbadie to have been "despotic," even if not "capriciously" so. The conquests adverted to by M. d'Abbadie may possibly have occurred subsequently to my departure from Abessinia, and they therefore in no wise invalidate my statements.

The mutilation of the breasts proceeded only from a foolish idea that men ought not to have nipples; and a Janjäro cunningly compared that custom to mine of shaving my head for my turban. Shaving the beard and cutting the nail of the little finger (which the Yamma or Janjäro never do) are in their estimation feats of the same order.

My *facts* being admitted, I do not see why the *reasons* for them given by my informants should not be quite as correct as those stated by M. d'Abbadie.

I was not aware, until informed by the Doctor, of the existence of *castes* in Abyssinia.

The term *caste* is properly applicable to classes of people of different origin inhabiting the same country, who do not live, intermarry, or even eat with each other. And this not merely in the sense of the original Portuguese word *casta*, but even with the restricted signification in which the word is used with reference to the inhabitants of India. I am therefore justified in speaking of *castes* in Abessinia.

The two principal tribes of the Janjäro are the Yamma and Yangara: the first is generally used to designate the country. The Yamma call themselves Christians.

I was informed in Godjam that the inhabitants of Yangaro are pagans—not Christians. Dr. Krapf says (*Journals*, p. 258) "*It seems to me* that the people of Sentshiro [Djandjaro or Yángaro] *were formerly Christians* because they have circumcision and some Christian feasts; *but otherwise they do not appear to know anything about Christianity.*"

Kucha and Kurchash* are nearly one hundred miles, or more perhaps, distant: the latter is really, and the former is nominally, a Christian country. Botor, a Galla country, not Christian, has never subdued Kurchash;† for a similar reason that Hungary has not conquered France,—viz., distance and inferiority of numbers.

* Printed "Kurcosh" in the *Athenæum*. † Ibid.

My words are "Kucha *appears to be* the same as Ku[r]chash, which is described as a Christian country, entirely surrounded by pagan Gallas." As M. d'Abbadie has given the distance between this country and Kucha, it is to be regretted that he did not likewise state that between Kurchash and Botor. Had he done so, it would have been seen that his comparison of those countries to Hungary and France was only intended to mislead. For, in fact, they are *close together*, in the vicinity of Agabdjai. In M. d'Abbadie's map in vol. ix. of the *Bulletin*, Kurchash (Kurcax) is placed immediately adjoining Agabdjai; *but in his last map in vol. xii. the name has been erased!*

The Gojăb is too far from Walaytza (Walanu or Jirgo) to be crossed; and when crossed, boats are never used. This assertion of the Doctor reminds me of the rafts with high gunwale, &c., which Capt. Harris so generously put afloat on the Gojăb,—while, alas, this floating property has no existence in reality, unless, as in the Boodha religion, thought only is reality.

The name "Godjeb" was applied by me, *as it was in the first instance by M. d'Abbadie himself*, to the main stream; of which he said the Bako was only a tributary, (see page 10, *ante*,) though he has since converted the latter into the lower course of the Godjeb. (*ibid.*) In speaking therefore of the "Godjeb" I meant *the main stream*, whatever name M. d'Abbadie may now please to give it; and this "Godjeb" truly divides Wolaitsa (Walaytza) from Kullo, as is shown by M. d'Abbadie's own maps in vols. ix. and xii. of the *Bulletin*. In connexion with this same river "Godjeb," I perceive in those maps the words "Bac de Gongul," that is to say, the "Gongul ferry," to which allusion is made in his letter of February 17th, 1848. (*Athen.* No. 1105, p. 1331.) If this *ferry* over the "Godjeb" is not by means of boats or rafts, perhaps M. d'Abbadie will explain what other means of passage are adopted.

I am afraid that I must again quarrel with Dr. Beke about the letter *h;* for I cannot bring my ears to detect an *h* in *tato*, the Kafa word for king. On this point I cannot give way to my learned rival in Ethiopian geography. Other points I may concede, but this unfortunate *h* I cannot; and if heaven and earth were brought together, *impavidum ferient ruinæ*, for I should die a martyr to my senses.

This rodomontade will be answered in the sequel (pages 53—55).

The present king of Kafa is called Kamo, and his *reigning* title is Gaeshăroch. His rule is, I think, not quite despotic; for on assuming his golden ring he swears to observe the laws and customs of the land and not to punish unjustly. When, however, he does extend his prerogative too far he is punished by the old-fashioned method of turning him out of the country. European states, with their far-famed wisdom, have sometimes been at a loss to find a better remedy. The king of Kafa has 10,000 horse;—a small force compared with the army of Ras A'ly, which is only a fraction of the forces of Abyssinia. The *tata* (or tato *with* the article) of Kafa claims descent from Minjo, and not at all from the imperial family of Ethiopia.

There are only two churches in the country,—at least I was told so at Bonga. The sanctuaries in Kafa are not churches. I have lived with Kafa people for the last two years; and never heard the history of sheep, fowls, leather, &c.. But the positive assurances of the learned Doctor may be more weighty than my simple *don't know;* and I will not venture to suspect a word of this Bonga information so unexpectedly come to me from Europe, when I fondly,—and as I now learn foolishly,—hoped to be the only authority on the subject, being the only European who ever trod on Kafa ground. But, as the *Athenæum* observed, a visit to a country does not imply that one knows that country.

Dollars are well known in Kafa;—for the merchants of that country asked for almost nothing else. There is no gold in Seka (not Sieka).

As I imagine that it has been convincingly proved in the preceding pages that M. d'Abbadie never "trod on Kaffa ground," his contradiction of my

statements on these various matters of detail respecting that country posse *at most*, no greater authority than those statements themselves. As I ha before said, I see no reason to doubt the general correctness of the inform tion which I obtained in Abessinia; though I am far from insisting on when opposed by sufficient testimony. But while correcting this for t press, I have found it stated in page 258 of Messrs. Isenberg and Krapf *Journals*,—"The currency of Caffa consists in pieces of salt, *silver mon not being known*;" and again,—"The Sentshiros [Djandjaros], like t Gallas, *do not eat hens. Goats also are not eaten.*" As this informati was obtained by Dr. Krapf in Shoa, and mine by myself independently Godjam, the coincidence is more than enough to outweigh anything I d'Abbadie may think proper to assert to the contrary.

Suro is not subject to Kafa. Seka is near Bonga towards the west, and not beyo Suro; at least Nalle, my Suro informer, never mentioned Siekka. The Arabs who for trading purposes only to the Suro country never pass by Walagga. I have nev heard Derbaddo mentioned.

I may mention that in page 2 of his paper the learned Doctor tells us that O'm had been beyond Kafa,—while in page 13 he tells us implicitly, that he has n because the road is impracticable. When Dr. Beke makes slips like these, I may excused if I doubt the rest of his derived information, now and then at least.

As this remark is a direct imputation against my veracity, I at on answered it in my letter of October 30th, 1847, inserted in No. 1044 of t *Athenæum*, p. 1127. It will there be seen that M. d'Abbadie's objection founded on a mere quibble. Omar had been to Suro, a country "beyo Kaffa" it is true, *but subject to it, and therefore in one sense a part of i* though he was unable to penetrate "beyond Kaffa" *into the adjacent hosti countries*. As I there stated, "an Englishman who had never crossed t sea might just as well be charged with a 'slip,' for saying at one tin that he had never been out of England, and at another time that he h gone out of England *into Wales*."

It is proper to explain that M. d'Abbadie's reference to pages 2 and 13 my paper are caused by the paging of the separate copies of it which I receiv from the Royal Geographical Society; one of which copies was presented l me to Mr. Ayrton, and by him forwarded to his friend M. d'Abbadie. T pages of the article in the Society's Journal (vol. xiii.) are 255 and 266.

Suro, Gimira, Nao, Doqo, and Yombo informers never mentioned the Goje Riv But weigh the evidence and try to believe with Dr. Beke that it exists—it is the m convenient method of closing the debate.

Omar's Godje is merely the lower course of the Godjeb, as shown in h map. I have already expressed my regret (*Athen.* No. 1044, p. 1127) not having, from the outset, placed more implicit reliance on the correctne of Omar's most valuable information.

I would rather say *the* Doqo than simply Doqo; because that name comprehen thirty independent States,—most of them using different languages.

"Doko" in the Galla language means "ignorant," "stupid," and is us much in the sense of our English word "savage." M. d'Abbadie says another place (*Bulletin*, vol. viii. p. 233,) that the *Dokos* "*give themselv* this *national* name." He must have again forgotten himself when th saying that thirty independent States, using different languages, give ther selves *one* national name. His loss of memory is really lamentable.

The extensive tract of country to the west of the Baro is called Baqo, not Wallegg I am assured that the Gallas beyond the Baro, and even those beyond the Baqo, spe all the same language.

Both in my text and in my map I have placed Wallegga to *the east*, and not to the west, of the Baro. Of the Gallas beyond that river, I merely said that they "speak a different language, *or at least a different dialect.*"

The origin of the Galla is not [at] all a *vexata quæstio* for me:—but as I am afraid that the Doctor's learning might engage him to turn up authorities against me, and as I have no books here, I shall tell you my opinion of Galla origins another time. I may merely mention that if *gama* means *beyond*, beyond the Baro would be rendered in Ilmorma *Baro Gama*,—not *Bargáma*.

A short paper by me "On the Origin of the Gallas" is printed in the Report, for 1847, of the British Association for the Advancement of Science —"Report of the Sections," p. 113 *et seq.* In it I have referred to the opinion expressed by M. d'Abbadie on the subject, which is very far indeed from having solved the question. The words *Baro* and *gama* are contracted into *Bar'gama*, just in the same way as *Ilma* (son) and *Orma* (man) become *Ilm'orma*—the son of a man, *i. e.* a Galla. Why M. d'Abbadie should speak of the "*Ilm'*orma" language I am at a loss to understand. The Gallas themselves say *Afan'*Orma—the language of men. If we are to supersede the well-known word "Galla," we ought to call the language *Orma* or *Orman*. To speak of it as *Ilm'*orma is about as absurd as if, in speaking of the languages of M. d'Abbadie's native and "chosen" countries, we were to say the Irish-man-language and the French-man-language.

I received Dr. Beke's paper through your kindness;—and thought myself obliged to state my opinion on the information which it imparts. What I have written I have written,—to use the words of the illustrious and unfortunate Bruce; but should any one show reason to doubt my opinions, I shall ever be ready to take up my pen and answer him. In days of yore, men supported their assertions with sword and blood,—the present generation prefers pen and ink: and I, with some others, prefer the taste of these degenerate days,—as the fiercest battle, and even the most destructive defeat, will not prevent me from quietly sitting down at your fireside to philosophize at leisure by laughing sometimes at my own folly and sometimes at the folly of others.

ANTOINE D'ABBADIE.

To Fred. Ayrton, Esq.

M. d'Abbadie's declaration at a meeting of the Geographical Society of France on May 3rd last (see *Bulletin*, vol. xiii. p. 333), that "he was ready to sustain a geographical discussion, fairly offered *by any one but M. Beke*," and the subsequent mission, on July 4th, of his brother Arnauld and friend Mr. Ayrton, to prevent me, if possible, by threats and insults, from laying before the public the facts connected with his pretended journey to Kaffa, are an unhappy commentary on the conclusion of his letter.

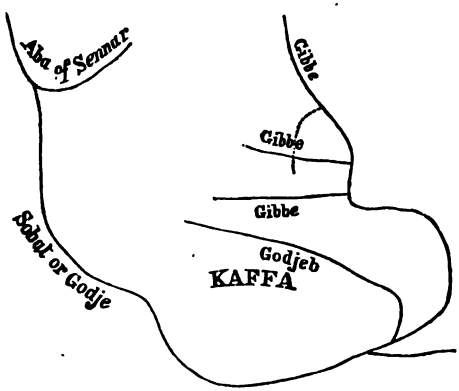
II.

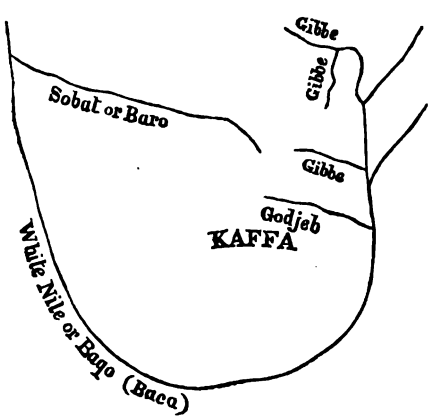
The following is extracted from a letter dated Gondar, February 17th, 1848, and addressed by M. d'Abbadie to the Editor of the *Athenæum*, in reply to my letter of October 25th, 1847, which had been inserted in that journal on the 30th of the same month, No. 1044, p. 1127. M. d'Abbadie's letter was printed in the *Athenæum* of December 30th, 1848, No. 1105, pp. 1329—1331. I did not think proper to reply to it at the time; and much of it is still unnoticed, as being immaterial and irrelevant. The paragraphs are here, as before, answered *seriatim*.

Dr. Beke presents his informer 'Omar in the character of a boaster when he says, "Where is the land that a child of Darita does not reach;" yet he affirms that 'Omar's

map is, "in its *most material features*, identical with mine,—constructed from act survey with the theodolite." A writer who indulges in sarcasm might hold up t phrase as a specimen of Dr. Beke's judgment in all assertions of his, whether past future. But I take these words for an oversight, merely attributable to the Doct eagerness; and will rest content with questioning the truth of his assertion,—fi because it is improbable,—secondly, because the Gibe of Inarya runs nearly east west in Dr. Beke's map, while in mine it travels almost north and south,— lastly, because, although Dr. Beke's map is now before me, he has not yet s mine; the two sketches which I sent to Europe not containing many other det which would also prove anything but identity.

The way to answer remarks of this sort is to let the two maps speak themselves. Accordingly a *fac-simile* of each, so far as regards the cour of the rivers marked them respectively, is h given. The upper one that of Omar, which w sketched in Februa 1843, by the simple p cess of placing the end "his finger on the poi marking the bearings the places named, whe on I drew a circle rou it, and set down t names mentioned wit that circle." The lo one is that of M. d'Ab die inserted in the *Ath æum*, No. 1042, p. 10 which was constructed 1847, with the aid his theodolite, planted 200 stations in Ethio and other instrume with which he was amply provided. It w at a glance, be evid that the "most mate features" in which th two maps are identi and in which they di from all preceding o are:—1st. The *th* rivers called Gibbe— other maps shewing o *one*, whether under name Zebee, Kibbe, Gibbe. 2ndly. The ju tion of the three riv Gibbe with the Godj which is not at all in cated in previous maps. 3rdly. The spiral course of the united stream rou Kaffa on its way to join the Nile, instead of falling into the Indian Oce I am quite ready to admit—indeed I never thought of denying—the sli difference alluded to by M. d'Abbadie with respect to the direction of





middle Gibbe, which in Omar's map is from west to east, while in M. d'Abbadie's it is from south to north; but this little difference, which may be set right by means of the dotted line in Omar's map, is merely a matter of detail, and does not affect the justness or the good faith of my assertion, which only extended to "the most material features" of the two maps. As to M. d'Abbadie's last maps in vols. ix. and xii. of the *Bulletin*, though undoubtedly "containing many other *details*," they are substantially identical with the "two sketches" previously sent by him to Europe and inserted in No. 1042 of the *Athenæum*, of which the above is one.

If I had suspected that Dr. Beke and 'Omar Najat were united by the sacred tie of friendship, I would certainly have withheld my opinion of the latter even when writing to my own friend,—for private feelings are a sanctuary too holy to be trespassed upon. However, after having unluckily given my opinion, I do not mean to say that I swerve from it. I moreover deeply deplore that my peculiar position obliges me to inform Dr. Beke of a circumstance which he is most undoubtedly ignorant of, or he would never as a Christian, and still less as an Englishman, have called 'Omar a very honest fellow. 'Omar is, like the great majority of Darita merchants, a notorious slave dealer. I travelled in his caravan from Baso to Yfag,—had full opportunities of knowing him,—was much amused by his account of countries which he had never seen but which I had; and the only information I then reaped was from his thriving stock of children,—born free, but doomed henceforward to slavery. I may here add, that, owing to the peculiar difficulties of travelling among the Galla, I have often striven to contract at least a semblance of friendship with dealers in human flesh, but it would not do; for antipathy on my side and habits of falsehood on the other made the tie impossible. The trade in human flesh is like a moral simoom which blights every good feeling.

All that I said was—"My *poor friend* Omar, whom I looked on as a very honest fellow, is unmercifully accused of 'fibs' and 'yarns';" and upon these few words M. d'Abbadie gives vent to this gush of sentimentality respecting slavery. Even if all that M. d'Abbadie asserts respecting this merchant were true, (for which however his word can hardly be accepted as conclusive evidence,) it must be borne in mind that Omar is an Abessinian and a Mohammedan, and that by the customs of his native country, as well as by his religion, slavery and slave-dealing are deemed lawful. I cannot see, therefore, why he should not be, in other respects, "a very honest fellow,"—as I called him and still believe him to be. As to my being "united by the sacred tie of friendship" with Omar, because, in defending him from M. d'Abbadie's unfounded charge of falsehood, I spoke of him as "my poor friend," it is simply absurd; while M d'Abbadie's assertion that he himself has "often striven to contract at least *a semblance of friendship* with dealers in human flesh, but it would not do," is something worse than an absurdity. For, what is his Galla guide, Rufo Garre (see *Athen.* No. 1041, p. 1056), whom he "kissed and blessed" on parting from him? What is the "brave and venerable" Shumi Abba Bia (*ibid.*), whom he "again embraced" in Guderu, and who named him his bridesman on his marriage with the granddaughter of Abba Bogibo? And, above all, what is his "royal friend" Abba Bogibo, against whose atrocious wholesale slave-making and slave-dealing he himself (see page 42, *ante*) so explicitly bears witness? Nevertheless, when we perceive M. d'Abbadie glorying (*Athen.* No. 1041, p. 1057) in a system of deceit by which he "proceeded continually to [his] own ends,"—which system, in spite of all his attempts at concealment, must have been transparent to the cunning Abessinians,—it may easily be conceived that, in very many cases, "antipathy on one side" and "falsehood on the other" would indeed have "made the tie of friendship impossible" between them.

While on the subject of "dealers in human flesh," I may ask whether our

consistent traveller is the same "M. Antoine d'Abbadie" who, at a meeting the Geographical Society of Paris on the 5th of April, 1839 (see *Bullet* 2nd Series, vol. xi. p. 216), presented to the assembly a "Galla boy whc he had *purchased.*" If so, I would recommend to his serious considerati the Act of 5 Geo. IV. cap. 113, and also the following passage in a despat addressed by Viscount Palmerston, in the early part of last year, to M Consul Gilbert at Alexandria, with reference to cases of a similar natu occurring in Egypt:—"In accordance with the opinion of the law advisers the Crown, I have now to state to you that Her Majesty's subjects who a offenders against British law in the manner described by you, are liable be transported or imprisoned as felons." (See the Eleventh Annual Repo of the British and Foreign Anti-Slavery Society, 1850, p. 50.) It is on right that M. d'Abbadie should be aware of the law; as, though he has r cently declared himself to be a Frenchman "by choice," (see page 27, *ant* still he cannot thereby free himself from his liabilities as a British subject

I am at a loss to understand Dr. Beke's argument relating to the Zebee crossed A. Fernandez in 1613; and I still retain my opinion that one of these was the Kusa which could not be avoided in going from Inarya to the Janjaro without a devic and useless circuit round its source near Gera.

This subject has already been discussed in page 16, *ante.*

It is not strictly logical to deny *en passant* the premises of a man's reasoning a then build a lengthened argument on that very denial. In writing to Mr. Ayrtor briefly stated that Suro is *not* subject to Kaffa. Dr. Beke, forgetting his own rule th "to contradict is not to disprove," now repeats the contrary, and in my humble opini ought to have begun by explaining why his informers should be preferred to mi In Abyssinia I have often heard Darita Mussulmen say that the Suro are subject Kaffa: but the four Bonga ambassadors to Inarya pointedly told me the contrary; likewise the messenger from the King of Gobo, a Nao slave, born near the very dese which separates the Nao from the Suro,—a Xay [Shay] slave who had fought with t Suro,—a Doqo free man in the pay of the King of Kaffa,—a Bonga blacksmith w volunteered in the last foray, and complained of the desert between the Gimi (subjects of Kaffa) and the Suro,—and last, not least, Nalle, a native of the Su country. That Dr. Beke should have been misled into believing the subjection of t Suro on the authority of two informers only, is a pretty illustration of the rule whi I laid down in your No. 1041,—viz., that in African hearsay-geography three ind pendent informers who agree together are often requisite to establish one truth. could fill a whole page with miscellaneous information on the Suro; and have se three slaves from that country who left their home when grown up, and are n disfigured as the Doctor relates. Besides, in these days of universal wandering, shou any Englishman meet a Kaffa slave who remembers his own country, he may easi satisfy himself that the Kaffa and Suro are irreconcileable enemies, and inhabit adjace hostile countries.

This is an amusing instance of that charming off-hand style for whic the Irish of France and the Gascons of Britain (and I believe M. d'Abbad comes within both categories,) are famous. I had originally stated (*Jour Roy. Geogr. Soc.* vol. xiii. p. 264) that "Suro is subject to Kaffa," whic *M. d'Abbadie unceremoniously contradicted* (see page 45, *ante*); and on m repeating my assertion and giving reasons for its correctness, he coolly tur round on me and says that "it is not strictly logical to deny *en passant* tl premises of a man's reasoning and then build a lengthened argument on th very denial!" I am content to leave the argument just as it stands.

But with regard to the *disfigurement* of the Suro negroes to which alluded, and the existence of which M. d'Abbadie so summarily denies, will adduce some evidence from a trustworthy and totally independe source, which not only tends to prove the general accuracy of 'Omar information on this subject, but likewise to establish the correctness of m

hypothesis that the Godjeb is the head of the Sobat or River of Habesh, and not of the direct stream of the Bahr el Abyad or Nile. My original statement was:—"Suro is two days' journey to the west of Bonga, and is subject to Kaffa. The country is both highland and valley, but the people are all *Shánkalas* or negroes. The men go naked, and the women wear only a small apron. The king of the country alone is clothed. They are pagans. They take out two of the lower front teeth, and cut a hole in the lower lip, into which they insert a wooden plug. They also pierce the gristle of the ear all round for the insertion of grass." And I described the country of the Suro, likewise on Omar's authority, as lying in the valley of the Godjeb. (See also his map in *Journ. Roy. Geogr. Soc.* vol. xvii. part 1.)

M. Ferdinand Werne, who accompanied the second Egyptian Expedition up the White River, has recently published an account of his voyage (*Expedition zur Entdeckung der Quellen des Weissen Nil*, Berlin, 1848), in various parts of which customs similar to those described by 'Omar are mentioned as prevailing among the black inhabitants of the valley of that river. The traveller states that, as far south as Bari, in the fourth parallel of north latitude, all the natives are in the habit of *extracting several of the incisors*, both of the upper and lower jaw, "in order that they may not resemble beasts of prey" (p. 188); and that they also "*pierce the cartilage of the ear all round*, and, in the absence of beads or other ornaments, they insert in the orifices small pieces of wood" (p. 428). The natives of Bari alone form an exception, being "distinguished" (says M. Werne) "from all the people we have hitherto seen by the circumstance that they do not pierce their ears for the insertion of ornaments, and also, that they are not tattooed" (p. 293); and *higher up the river than Bari*, which country was the extreme point reached by the Expedition, *the natives are said to "keep in all their teeth"* (p. 325).

From a comparison of these particulars the conclusion may fairly be drawn, that the Suro negroes are of the same race as the inhabitants of the valley of the White River *below Bari*, but not as those *above* that country; and as they occupy the valley of the Godjeb, which is now known to be an affluent of the Nile,—and as there is no important stream joining the White River from the east *below Bari*, except the Sobát, Telfi, or River of Habesh,—it results that this latter river can only be the lower course of the Godjeb.

I am as liable to oversights as many others, but Dr. Beke ought to have chosen a better case in order to prove my frailties. In speaking of a map sketched not in Gondar, but in Saka, comprising the country between Saka and Bonga, I had said, rather ambiguously it is true, that I wished to add to it places established by oral evidence. But even had my French phrase quoted by Dr. Beke meant that my hearsay information had been already penned down right and left, the words "*à droite et à gauche*" do not inevitably imply that I had extended my information to the left bank of the Omo, or recognised fully the existence and dimensions of all its affluents. And my expressions are certainly less definite than Dr. Beke's *whole of Central Africa*,—which, according to his last explanation, means only from the Equator southwards, that is, somewhere *out of the centre*.

As regards this gross evasion of the real question respecting the map, I have only to refer to what has been said in pages 13, 14, *ante*. And as to my "definite" expression, it was, first and last, "the whole of *Southern* Africa," (see *Journ. Roy. Geogr. Soc.* vol. xvii. p. 75.)—not "the whole of *Central* Africa," as M. d'Abbadie thinks proper to assert.

The French word *bourg* does not mean *town*, as the learned Doctor is pleased to translate it,—but has a more indefinite meaning, like the English *borough*, which has been often applied to a few houses only: and I used *bourg* in the latter sense to avoid a lengthened explanation in a long letter. When the caravan is gone, most of the

Saka huts are taken down; and on the arrival of a fresh one, huts are bought ar carried sometimes from the distance of several miles. A "great emporium" means thriving permanent city, or something of the kind,—and Saka deserves no such nam I insist the more on this point because recent travellers have spoken in glowing tern of the commerce of Ethiopia. The sources of that commerce being chiefly in tl neighbourhood of Inarya, I may cite an example which proves what these Afric emporiums are. On my return from Bonga I passed three weeks with 'Omar Badú a native of Harqiqo, who had arrived in Jĕren (omitted in Dr. Beke's map) wi twenty loaded mules, worth in Gondar *at most* 1,000 dollars, or £216, and in Inar 26,000 amole, or pieces of salt. Now, 'Omar Badúri being very desirous of goi home, gave higher prices than other merchants,—kept servants in the markets Gombota and Saka to buy up civet, slaves, or ivory,—and was nevertheless obliged consume *two* whole years before disposing of his goods because the markets are n stocked. Few European merchants would consent to such protracted delays.

The subject of Sakka and the meaning of the word *bourg* having alread been discussed, (page 12, *ante*,) there is no need to dwell on those matte here. But M. d'Abbadie's direct and positive contradiction of my assertic that Sakka is "the great emporium" of Enárea, requires a few words in repl

Notwithstanding his many years' residence in Eastern Africa, and spite of his vast learning, M. d'Abbadie seems to be altogether ignorant what "African emporia" are and always have been. We will take tl description given by Captain Barker, I.N., of one of the greatest of the *emporia*—Berberah, a place which is very well known to M. d'Abbadie for when he finally left Aden, in November, 1840, he crossed over thithe and remained there some time before proceeding to Tadjurra, where he fe in with Major Harris's Mission, as has been related in the *Athenæum* February 17th, 1849, No. 1112, p. 167.

Of Berberah Captain Barker says, (*Journ. Roy. Geogr. Soc.* vc xviii. p. 133,) that it is "the principal place of trade along the coast, c account of its beautiful harbour," and that for the purposes of trade "tl tribes from the interior commence arriving [there] from the end of Octobe and continue to do so until March." It is to be hoped that even M. d'Abbad will not assert that Berberah is "a thriving permanent city, or somethi of the kind;" but, lest he should do so, I will again appeal to Capta Barker's testimony, which is, that at the end of March, "in a few da *the place, from containing a population of* 10,000 *or* 15,000, *becomes total deserted.*" And yet Berberah, which during more than half the year thus totally deserted, is, and has been from time immemorial, one of tl principal ἐμπόρια of the Eastern Horn of Africa—and this, whether it regarded as representing the *Mundus*, the *Mosyllon*, or the *Malao* Arrian's Periplus.

Therefore, if even we acknowledge M. d'Abbadie's *third* description Sakka to be the authoritative one, and that place to be neither "the capit of Enárea," nor a "borough town," nor yet a simple "town (bourg)," nor ev a "straggling hamlet or village," but only a temporary collection of "hu bought and carried from a distance of several miles;"—in fact much such place as that *great emporium* Berberah itself is;—still, as he admits th "the sources of the commerce of Ethiopia are chiefly in the neighbourho of Enárea," and as Sakka is universally (with not even the exception of M d'Abbadie himself,) recognised as the principal market of that country, do not fear being accused of incorrectness or exaggeration in styling it "t great emporium of Enárea."

M. d'Abbadie has, however, since re-acknowledged Sakka to be "t *capital* of Enárea" (see page 35, *ante*); so that his principal objection on t score of its not being a "thriving permanent" place, falls of itself to t ground.

Sacrifices are made at the source of the Bora as well as those of the Gojab; but but this proves nothing with the scientific geographer. As in the case of Bruce's Nile, native universal consent has long ere now been totally discarded. I have already explained in print how physical obstacles prevented me from visiting the source of the Gojab; and Dr. Beke's reproaches on that point are as misplaced as if I quarrelled with him for not going in person with the regular weekly caravans from Yajibe to Gudru (there are no caravans and even no travellers from Qanqatti to the source of the Gojab) to satisfy himself with his own eyes that the Lag 'Amara does not join the Agul, as his map will have it.

I am not conscious of M. d'Abbadie's having anywhere "explained in print how physical obstacles prevented him from visiting the source of the Godjeb," notwithstanding that I have looked pretty carefully through all he has published on the subject; nor can I indeed conceive what physical obstacles could have withstood his escort of 1000 warriors (see page 29, *ante*). But whether he has explained this or not, his comparison of my not going to the source of the Lagga (river) Amhara with his omitting to visit that of the Godjeb is anything but just. I had no special reason for visiting the former spot more than any other. I merely noted down its position from oral information, and may or may not have fallen into error with respect to it. But according to M. d'Abbadie's own statements, he went to Abessinia expressly for the purpose of visiting the source of the Nile in Kaffa; he believed the Godjeb to be the Nile; he was within thirty miles of its source, and yet he did not go that trifling distance to visit it; though, according to *one* of his statements as to the reasons for his second journey, (see page 32, *ante*,) he afterwards returned upwards of 600 miles solely with the intention of doing so.

The *Athenæum* is my only unsevered link with English science. I have not seen in your columns a full detail of Dr. Beke's reasons for carrying the sources of the White Nile to the southward of the Equator; and must for the present decline examining the weight of his opinions,—observing only that if Dr. Beke argue with M. Werne, my information, given by natives, is in accordance with M. D'Arnaud,—and that when two European travellers have different views on one and the same important point, wise men will either suspend their judgment or decide by other and independent evidence.

To this appeal to "other and independent evidence" an answer most opportunely presented itself just as these sheets were going to press.

It will be remembered that in my "Essay on the Nile and its Tributaries," (*Journ. Roy. Geogr. Soc.* vol. xvii. p. 71,) it is contended that the direct stream of the Nile "has its origin in the country of Mono-Moézi;" which country is approximatively placed by me "within two degrees S. of the Equator," and between "the 29th and 34th meridians of E. longitude." And, as "in the languages extending over the whole of Southern Africa, and of which that of the country of Mono-Moézi itself is a principal dialect, the word *Moézi*, in various forms, means 'the moon;'" the opinion is expressed that the geographer Ptolemy, having been informed that "the source of the Nile is in the *Mountains*, or hill-country, of MOEZI," had "merely *translated* that expression into τὸ τῆς ΣΕΛΗ'ΝΗΣ ὄρος, — *the mountains of* THE MOON." (*Ibid.* p. 75.)

The discovery made by Mr. Rebmann, in April 1848, of the snowy mountain Kilimandjáro, has already been adverted to (page 3, *ante*). I have now the satisfaction of referring to the important discovery of the still larger *Küma dja Djeu*, or "mountain of whiteness," named Kénia, which was made by my friend Dr. Krapf, on a journey to Ukambáni, 400 miles N.W. from the Missionary Station at Rabbai Mpia, near Mombas, performed in November and December, 1849, and of which an account is given in the *Church Missionary Intelligencer* of last month (September

1850), vol. i. pp. 393, 394. In the map accompanying his journal, K is placed by Dr. Krapf in about 1° S. lat. and 35° E. long.; it be like Kilimandjáro, on the road to the country of *Uniamési*, which ' interpretation may be rendered *Possession of the Moon;*" and on the no ern flank of Kénia, in Dr. Krapf's opinion, "is the most probable so of the Bahr el Abyad, in accordance with Ptolemy."

This "mountain of whiteness," Kénia, is described by Dr. Krapf as h ing "the form of a gigantic roof, over which two horns rise like two mig pillars, which he has no doubt are seen by the inhabitants of the count bordering on the northern latitudes of the equator;" and it, or some o similar mountain, is, manifestly, "the *white mountain*, whose peaks completely white," which, according to Baron von Müller (*Athen.* 1111, p. 142), is known to the natives of the Bahr el Abyad betwee and 5° N. lat., and in which they state that river to have its origin.

I apprehend that but few links are now wanting to complete the chai evidence in proof of the correctness of my hypothesis.

III.

From the preceding remarks of M. d'Abbadie (pages 37, 42, 44, *ante* will have been observed in what emphatic terms he protested against introduction of the letter *h* into the words *Dedhésa*, *Gomhol*, &c. in like manner, in his letter of August, 1847, printed in No. 1042 o *Athenæum*, (p. 1077,) he found fault with me for spelling the name of river *Abai* with one *b* instead of two.

In my reply, inserted in No. 1044 of the same Journal, (p. 1127,) I tented myself with saying:—"Neither will I question here the judge pronounced *ex cathedrâ* on my spelling of certain native names:—per on some future occasion you will afford me space for a few remarks on subject." But, on further consideration, I really did not think it w while to trouble either the Editor of the *Athenæum* or the public trivialities of the sort.

M. d'Abbadie would have done well to allow the matter to remain t Instead of which, apparently regarding my silence as a sign of defeat followed up his fancied victory by a letter in the *Athenæum* of Jan 13th, 1849, No. 1107, p. 42, of which the following is the commencemen

After waiting several months for Dr. Beke's promised vindication of his orthogr [see *Athen.* No. 1044, p. 1127], I shall trespass on your kindness to offer a few rem on the same subject.

When affirming that there is no *h* in Ḍiḍ-esa, I said so merely on the assum that *h* stands always for an aspirate. On receiving your No. 1044, I feared mistake on my part; and brought three different Galla to three Abyssine wr ordering them to write the name in their own characters. One wrote Ḍidesa (ዲዲ and the other two Ḍiḍ-esa (ዲ·ዲ·ኢ·ሳ). All three agreed that there was no as tion in the word. I may here mention that your printer, more scrupulous than learned Societies, has long ere this cast an underdotted *d* to express the cereb known in India,—perhaps identical with the Welsh *ll*, and employed likewise in the Saho, Ilmorma, and Kafácco languages. My hyphen (-) stands for the Ethiopi (ኧ) or the Arabic *hamzah* (ء), which is often overlooked by Europeans, who take it for an *h* when their ear is not tutored to the peculiar sounds of foreign guages. These remarks may be of value, since the Ḍiḍ-esa is probably the Bahr el Azraq, or Blue Nile.

Thus, after all, the *tirades* against my use of this obnoxious h

merely founded on the gratuitous assumption that it "stands *always* for an aspirate!" Let us now see what it really does stand for.

In the month of April, 1845, I communicated to the Philological Society of London Vocabularies of thirteen languages, collected by me in Abessinia, being principally from the southern parts of that country, and including those of Gonga, Kaffa, Woratta, Wolaitsa or Wolámo, and Yángaro or Djándjaro, (which form a new class of languages first made known by myself,) and also the Galla of Gúderu. These Vocabularies, accompanied by some explanatory remarks, were printed in the second volume of the *Transactions* of that Society, pp. 89—107.

In those remarks, in describing the system of orthography adopted by me, I say:—"*Dh* is a sound peculiar to the Galla language, and extremely difficult to be acquired, the *d* being followed by a sort of *hiatus*, or guttural approaching to the Arabic ع." And I further explain that the consonants not specially mentioned by me, of which the simple *d* is one, are "to be pronounced as in English." In accordance with these rules, I write *De-dhé-sa*, which gives the true pronunciation of the word, as I studiously acquired it from numerous Gallas, when in Godjam in 1842 and 1843.

The two distinct sounds contained in this word, are represented by Dr. Tutschek in his *Grammar of the Galla Language* (p. 6.) by the characters *d* and *d'*, which are thus defined by him:—"*D* is our soft *d* in day, load, maid . . . . . *d'* is a singular sound, scarcely to be expressed by European organs. It is very soft, and formed by a gentle push of the tongue upon the hinder part of the palate, so that between the *d'* and the following vowel, another consonant seems to be intercalated, similar to the Semitic Aïn [ع]. It forms thus, to a certain degree, the bridge from the *T*—sounds to the gutturals; and before the ear is accustomed to this peculiar consonant, it is usually confounded with *g*."

Thus it will be seen that Dr. Tutschek and myself entirely agree as to the pronunciation of this peculiar Galla sound, which we respectively represent by *dh* and *d'*; and it will likewise be seen that we both distinguish between this sound and that of the ordinary English *d*, which we each mark with the simple character. Not so M. d'Abbadie. In spite of all he says about his acute sensibility of hearing, that sense is actually so obtuse with him that he cannot distinguish between the two widely different sounds of *d* and *dh* in the word *Dedhésa*. For he uses "an underdotted *ḍ*" to represent them both; and then, forsooth, says that the same character "expresses the cerebral *ḍ* known in India—perhaps identical with the Welsh *ll!*"

However, "fearing some mistake on his part," M. d'Abbadie appealed (as he says) to three Abessinian scribes, whom he got to write the word in their native characters.

All this parade of learned scrupulosity may possibly impose on such persons as may happen to know nothing of the matter—on the principle of *omne ignotum pro magnifico*. But those who are at all acquainted with the subject will be aware that, though the Abessinians certainly do possess a ደ in their alphabet—which letter, as Mr. Isenberg tells us in his Amharic Dictionary, "is the same with our *d*,"—yet they have no character or combination of characters whatever approaching in the least to the sound of the Galla *dh* or *d'*.

These three scribes, then, did just as a like number of Frenchmen would have done, if required to write the English name *Thistlethwaite* with their native characters. They represented the unpronounceable word as nearly as they could—that is to say, *they did not repre-*

sent it at all; and their authority is, consequently, about equal that of M. d'Abbadie himself.

As regards my use of an *h* in other places where M. d'Abbadie thir proper to introduce a hyphen (-), I can only repeat what I have alres said in the Remarks on my Vocabularies (p. 89), with reference generally the characters employed by me:—"They are not intended to represent *precise* native sounds, to which they are in many cases only approximatio near enough, however, for all practical purposes." From what precedes is manifest that M. d'Abbadie is not qualified to criticise the system orthography which, after due consideration, I have thus adopted.

It remains yet to say a few words respecting the spelling of the name the principal river in Abessinia, the *Abai*. The passage in M. d'Abbadie's let of August, 1847 (*Athen.* No. 1042, p. 1077), above alluded to, is as follows :-

> I hope it is your compositor, and not the learned Doctor, who writes *Abai* place of *Abbay*. In your No. 918, I remarked that Abay (with one *b* only) me in Amharña, *non-conformist, refusing, liar.* Abbay means *fatherly* in the Go language. . . . . I therefore protest at your enlightened tribunal against those who rob the Abbay of its second *b*.

And in the number of the Athenæum (918, p. 542,) to which M. d'Abba thus refers, it is stated, in a note on the word *Abbay* :—

> This is the proper orthography. The learned men in Godjam expressly told that Abbay *is written with a double B.*

What "the learned men in Godjam" could have been thinking of wl they "expressly told" M. d'Abbadie anything so entirely incorrect as tl I cannot imagine.

Every Ethiopic and Amharic scholar knows that the alphabets of th languages are syllabic, and that the vowel sounds, which are seven in num (exclusive of diphthongs), are not represented by separate characters, l simply modify the form of the consonant in which each is incorporat Hence the reduplication of any consonant necessarily involves the express also of the vowel contained in it. When therefore, these "learned men Godjam expressly told" their learned scholar "that Abbay is *written* w a double *b*," they meant of course that that letter, *with its accompany vowel*, is to be *twice written*; and if, to the first of the two characters given the shortest of all the seven vowels—namely *ĕ*—the word must nec sarily be written *a-bĕ-ba-yi*, which would be pronounced not *Abbay* but *Abĕb*

Had those "learned men" asserted that the *b* should be *sounded like a dou letter*, in consequence of its being contracted from two identical letters (Isenberg's *Amharic Grammar*, p. 17), there might have been some sense what they said; but even in that case they could not have stated that it "*written* with a double *b*." For, as a learned man who has never been Godjam teaches us, though "in Hebrew letters so contracted receiv compensative Dagesh, and in the Arabic, a Teshdid," yet "*in the Abessin language they have no mark for this gemination.*" (Isenberg's *Amha Grammar*, p. 18.)

I am afraid, therefore, that M. d'Abbadie's "learned men in Godjan are of a piece with his "Abyssine writers," of whom mention has just b made, and who, on hearing the word *De-dhĕ-sa* pronounced by "th different Gallas," wrote that word with four Amharic characters, which, read by myself and also by my worthy friend Dr. Krapf (to whon submitted them while preparing this sheet for the press), are to be p nounced *dĕ-dĕ-yĕ-sa!*

The remainder of M. d'Abbadie's letter in No. 1107 of the *Athenæum* not worth repeating. Still, the concluding portion of it is so truly char

teristic of the writer, that, before finally taking leave of him, I will venture to reproduce it, even at the risk of wearying my readers.

Before concluding, I wish to add a few words on *accent*. The able *savant* just mentioned [Mr. Lane] distinguishes one in Arabic,—and M. Fresnel, long his fellow-labourer in the same field, can appreciate none. *Non nobis licet tantas componere lites*, for the Arabs themselves probably have no word to express the English idea of *accent*. Without venturing to decide between these two learned friends, I would attempt an explanation by saying, that Englishmen hear an accent everywhere and Frenchmen nowhere, merely from national bias.

In Abyssinia at least we can appeal to the natives on this delicate question. It is perhaps agreed in Europe that the Giiz, or sacred language of Abyssinia, has a very marked accent; but it is not generally known that the native professors *teach* the proper accent with as much fastidiousness as many an Oxford tutor. When I saw Dr. Beke putting accents everywhere in Amharña names, I resolved to distrust my French ears and consult the Gondar professors. This was an easy task; as when the Gojam army approached in February last, noble dames and chiefs flocked to my brother's house, while mine was filled by students and tutors. These last all agreed that there is no accent in the Amharña language; and one of them having pronounced a word three times with an accent placed each time on a different syllable, was laughed at as an insufferable dissenter. The same persons, however, admitted unanimously an accent in Tigray and Ilmorma; and I find one in upwards of fifteen other Ethiopian languages which I have more or less studied.

However, with the exception of Amharña, where the question is well decided, it is perhaps premature to insist on such a nice distinction as accent; and in most foreign, especially barbarous, languages, I would omit it altogether as long as our systems of transcription are abandoned to individual, and in general random, methods. This is a growing and intolerable nuisance; and by laying it again before the eyes of your learned readers you may benefit science still more than the private wishes of yours, &c.

ANTOINE D'ABBADIE.

In the brief remarks that I shall make on these apparently erudite observations, I must, in the first place, explain that the language which is thus made by M. d'Abbadie the subject of the "delicate question" of accent, and which he styles the *Amharña*—for the only purpose, as it would seem, of mystifying the unlearned,—is nothing more nor less than the well-known *Amharic*, of which we possess printed dictionaries and grammars, besides a version of the entire Scriptures, and several elementary works from the pen of that learned "Amharic" scholar, Mr. Isenberg. This explanation simplifies the matter vastly. The public now know, at all events, what M. d'Abbadie is talking about, and they can at once perceive that the subject is not so recondite as at first sight it might have appeared to be.

With respect to the existence of an accent in this Amharic language, however M. d'Abbadie may distrust his French ears, I do not at all distrust my English organs. Still, as we are all liable to error, I will call in as umpire a *German*, namely Mr. Isenberg himself, who, in his *Grammar of the Amharic Language*, (p. 13,) actually lays down "some general *rules for accentuation*." If, then, as M. d'Abbadie contends, "the question is well decided," the decision is evidently not in *his* favour.

It will, of course, be understood that no *written* accent exists either in the Amharic, or in any other of the native languages of Abessinia and the neighbouring countries. But as, *in speaking*, an accent or emphasis does exist, I have considered that it would greatly facilitate the pronunciation by marking with an acute accent (′) that syllable of a word, especially when it is of more than two syllables, on which the stress generally falls.

THOMPSON and DAVIDSON, Printers, Great St. Helens, Bishopsgate.

20—FINAL COURT
21—REMAINS OF A LARG
22—FINAL GATEWAY

SERVOI
INED P
OPYLÆ

DESCRIPTION OF A VIEW

OF

THE GREAT TEMPLE OF KARN

AND THE

SURROUNDING CITY

OF

THEBES,

NOW EXHIBITING AT THE

PANORAMA, LEICESTER SQUARE.

PAINTED BY THE PROPRIETOR,

ROBERT BURFORD,

FROM DRAWINGS TAKEN BY MR. F. CATHERWOOD, ARCHI

IN 1833.

LONDON:

PRINTED BY G. NICHOLS, EARL'S COURT,

GRANBOURN STREET, LEICESTER SQUARE.

THEBES.

"Visit we next Karnak across the plain,
Smiling with richest verdure—ripening grain;
Where rows of andro sphinxes indicate,
In mutilated grandeur, the high state
Of old Diospolis, whose ruins cast
Ev'n still a vivid radiance o'er the past.
Columns and temples, porticos sublime,
O'erpower th' astonished senses with their vast
And solid masses—unsubdued by time.
One fine propylon 'bove the rest doth rear
Its splendid front aloft; superior far
To aught that Rome, or Greece, or earth can claim
Of ancient portal—

EGYPT, BY SALT.—Canto

Egypt, in the earliest ages of the world, was a flourishing on, which, from its geographical position and commercial im ance, acted a conspicuous part in history; and its inhabitant the unanimous testimony of the most ancient writers, were ev those days a rich, potent, and enlightened people; who, alth they have long since disappeared from amongst mankind, thei tory become a matter of conjecture, their language an enigma. their country subject to barbarians, have left venerable monun of their grandeur and power; in the rearing of which neithe bour nor expense was spared to ensure durability, which remained singularly preserved amid the shock of ages, the of war, and the unsparing hand of barbarism, to attest the of their former magnificence, and to prove the advanced of the arts at that remote period. No other country presen the observations of the curious so great a number of monun of high antiquity, or so many vestiges of the earliest civiliz of man, especially Upper Egypt—the seat of the Pharaohs, w the greatest works of these powerful and magnificent princes erected, and adorned with all that art could devise, or despo compel man to execute. It cannot, therefore, be a matt surprise, that they have excited boundless admiration in the n of travellers from all countries; or that the most profound rest has been manifested by the learned and ingenious of ages, in the wonderful remains and striking peculiaritie "that land of wonders, where mystery hath yet unfolded but her treasures—where so many dark secrets of the antidelu world still remain undeciphered on the pillars of Seth"—an

rest which must continue unabated in every nation where the arts are cultivated, or their history is considered worthy notice.

Thebes—the renowned capital of the Egyptian monarchy; the ruined, but imperishable city; the great Diospolis, famed by poets and historians; of such prodigious antiquity, that the time of its erection remains enveloped in obscurity, and the date of its destruction is far anterior to the foundation of most other cities —presents one of the most extraordinary, extensive, and interesting ruins extant: the concentrated labour of ages, which neither time nor the fanatic rage of the conqueror of Egypt has been able to destroy—an eternal monument of the art and industry of the people, who first civilized the world. It is difficult to describe, and impossible, without inspection, to form an adequate idea of the vast extent, ponderous massiveness, and gigantic appearance of these majestic ruins. Temples, palaces, obelisks, colossal statues, prodigious propylæ, forests of columns, and avenues of sphinxes, still retaining all the sharpness of the chisel, and the brilliancy of their original colouring; but shattered and detached, as if in the very zenith of their beauty, by some mighty convulsion of nature;—amazement and admiration are continually excited at the grand and beautiful design, the exquisite symmetry, neatness, and fine taste displayed in the execution—mixed with surprise and awe at the enormous size of the materials, and the extraordinary human force that must have been employed to produce such unparalleled ruin. Sonini describes his sensations, "not as simple admiration, but as an extacy which suspended his faculties, rendered him immoveable with rapture, and inclined him more than once to prostrate himself in veneration of such monuments—the rearing of which appeared to transcend the strength and genius of man." Denon declares, "that the whole French army, coming suddenly in sight of the ruins, with one accord stood in amazement, and clapped their hands with delight, as if the end and object of their glorious toil, and the complete conquest of Egypt were accomplished and secured, by taking possession of the splendid remains of this ancient metropolis."

Of the foundation and early history of Thebes but little is known; it was called Diospolis, or the City of Jove, and is supposed to have formed part of the kingdom founded by Misraim, the son of Ham, about one hundred and sixty years after the deluge; for there is no doubt that the city existed several centuries before the time of Menes, first king of Egypt (2200 B.C.), which is proved by many blocks of stone, with hieroglyphics being found, in an inverted position, in the walls of the most ancient buildings. Aminophis I., who assumed the title of Pharaoh (1550 B.C.), much embellished the city, as did also his forty-eight

successors; the last of whom Psammaticus was slain by (byses, who conquered Egypt in the third year of the seventy- Olympiad (525 B.C.), pillaged the city, destroyed the tem and carried the treasures, together with the best artificers, Persia, to build the cities of Persepolis and Suza. Dioc and Strabo both speak in the most exalted terms of the opu and beauty of Thebes at this period. "Never," says the fo "was there a city which received so many offerings in gold, si ivory, statues, obelisks, &c. from different princes." Strabo the circumference at one hundred and forty stadia, or eight longs; and Homer celebrates it as the city of the hundred

> "Not all proud Thebes' unrivall'd walls contain,
> The world's great empress, on the Egyptian plain;
> That spreads her conquests o'er a thousand states,
> And pours her heroes through a hundred gates—
> Two hundred horsemen, and two hundred cars,
> From each wide portal issuing to the wars."

These splendid remains of antiquity spread over the on both banks of the Nile, towards the Thebean desert and m tains of Arabia on the east, and to the foot of the Libyan on the west. The grand temples of Karnak and Luxor, two miles apart, mark nearly the extent of the city on one si and the Memnonium, the colossal statues, Medeenet A Gournou, and other ruins of a smaller size, whose name buried in the lapse of ages, occupy a space of at least five of the opposite, or Libyan suburb. Of walls, if there ever any, no trace remains: it may, therefore, reasonably be presu that the doorways and propylæ of the temple, were the hu gates through which the chariots issued; the large cour these sacred buildings being probably the rendezvous, or haps even the barracks of the troops. Temples and work dicated to gods or kings, alone remain; and centuries app have made but little difference in their appearance. Not tige of a private dwelling of the same era is to be found, pro owing to their having been built of unburnt bricks. A fe tached villages, as in the time of Strabo, occupy the site o once famous city—the miserable mud hovels of which ser heighten by contrast the magnificence of the stupendous rui which they are surrounded.

From no one point can the eye embrace the whole of the traordinary remains at the same time; the portion that has, fore, been selected as the principal foreground of the present rama, is the Temple of Karnak, one of the most ancient, sive, and best preserved, which may be taken as a fair illust of all these monuments of grandeur: for, although there two exactly alike, yet in simplicity of outline, regular dispo

of the several parts, and a certain tone of uniformity in the material and workmanship, no striking difference can be discerned. This great temple of the Egyptian Jove is of such vast extent, and composed of such prodigious masses, that it almost suggests the idea of a sculptured mountain: yet such is the beauty and harmony with which its several parts are designed, and the masterly and spirited style in which they are executed, that it stands unique in the whole world. No doubt exists that it is the temple described by Diodorus, as the most wonderful and ancient of the temples of Thebes; and that the ornaments, riches, and workmanship, with which it was embellished, corresponded with its extent. The area occupied by the various buildings connected with it, is at least a mile and a half in circumference: it is approached in several directions by propylæ, colossal gateways, or moles, in themselves larger than many temples; some ornamented with statues of breccia, basalt, or granite, in sitting or erect postures, from twenty to thirty feet in height; others having dromos, with long avenues of sphinxes, and crio-sphinxes, one of which reaches as far as Luxor; the whole being in the best style of Egyptian architecture. This vast group of ruins is covered both within and without by millions of beautifully executed figures, hieroglyphics, and mysterious sculptures—every wall, portico, column, and architrave, with symbolical representations of the divinity, laws, and mysteries of religion; battles on horse and foot, sieges, triumphs, sacrifices, glory in war, and luxury in peace; clearly evincing the military prowess of the early Egyptians; and eminently calculated to increase the respect, homage, and adoration, of those who were admitted into this holy sanctuary. These sculptures, which are executed in a curious way, are striking specimens of skilful art, which the climate and retired situation have preserved in many instances as perfect and fresh in colour, as if they had been the work of the last century.

The progress that has been made in the science of hieroglyphics—although the interpretation is by no means completely established—proves portions of this temple to be of prodigious age. Successive monarchs, each anxious to surpass his predecessor in the size and beauty of his work, and to record his piety, virtues, or conquests—have made additions at different and much later periods; some even since the Persian conquest: for although that event transferred the seat of empire to Memphis, it did not all at once destroy the importance and high celebrity of the capital of the Thebaid.

From whatever situation this splendid temple of pagan worship is viewed, the effect is striking and wonderful, and cannot fail to impress the intelligent beholder with awe and astonish-

ment. At a little distance the sublime conception, the n gateways, the magnificent halls, and towering obelisks, are jects of pleasure and interest: but when, on a nearer appro the immense masses of the hardest stone become apparent—w the labour necessary to detach these masses from the orig rock is considered, the distance they were brought from quarries, the herculean task of hewing, polishing, and fixir when the eye contemplates the painting and sculpture, chara of unknown import, symbolical of the mysteries of the wor celebrated therein, or of the great deeds of a race long pa away, the mind is insensibly carried back to the illusions of mer ages, and is lost in admiration of a people possessed of moral and physical means of completing such wonderful un takings, so far exceeding all modern exertions of man's stren which, although they may want the powerful classical associati inseparably connected with Greece andRome, yet become do interesting, when it is remembered that they were raised by people, to whom those nations were indebted for the arts, scier and learning.

The natural scenery around partakes much of the aus character of the ruins, and adds to the grandeur of the wl To the east lies a small tract of cultivated country, interspe with palm trees; beyond which spread the dreary deserts of Thebais, arid and parched, backed by the immense and p resque mountains of Arabia. Towards the west the Nile, fertilizer of Egypt, silently flows through the city—at season a narrow silvery stream, its banks bounded by fresh beautiful verdure, brilliant as the emerald; luxuriant corn fi and small plantations of palms, finely contrasting with the ba sands beyond, and the bare and pointed mountains of the Li chain, by which the view is closed. In the fore ground a s caravan of pilgrims, &c., who have just crossed the dese their way to join the great caravan to Mecca from Cairo, i presented preparing to encamp for the night: the whole mined by the magic hues of the setting sun, whose last b falling on the projecting masses of the temples, where he worshipped with so much pomp—the obelisks and the v rocks—touching them with the varied and glowing tints o rainbow—produces a scene of so truly magnificent and ext dinary a character, that the whole world cannot furnisl parallel.

EXPLANATION OF THE ENGRAVING.

No. 1.—Arab Village.

A small village containing about three hundred inhabitants, generally called Karnak. The huts are built of straw and mud, with supports of palm or sycamore: the whole, including a considerable Indigo manufactory, belonging to the Pacha, presents a scene of poverty, desolation, and ruin. The Arabs till a small portion of the banks of the river, for the support of themselves and cattle, but not more than want absolutely compels them to do. Their principal dependance is on what they receive by acting as guides, or excavators to travellers, and the sale of various small antiquities which they find in the ruins or tombs.

No. 2.—The Nile.

This most magnificent river of the ancient world, to which Egypt owed its principal wealth, rises in Abyssinia, takes a circuitous course through Nubia and Egypt, and a little below Cairo falls into the Mediterranean. The part here seen is about a quarter of a mile across. On the annual rising of this river from the rains which fall between the tropics, depends the fertility of the country: the rise generally commences in June; and about the middle of August, when it has generally attained the height of from eighteen to twenty cubits, it is admitted into the canals of the interior, accompanied by great rejoicings: it very shortly after begins to fall, and gradually leaves the land, which at this time assumes the appearance of a vast lake: the towns and villages being on high ground form islands. The extent of the inundation of course depends on the distance of the mountains on either side: when the flood subsides the vegetation is extremely rapid, and the increase wonderful; the natives immediately plant their doura, indian corn, millet, rice, &c. clover and barley for their horses, and beans for their camels, and a few esculent vegetables: the crops are gathered in from three to five months, when a second is immediately planted, the ground being prepared by means of artificial irrigation; the water of the Nile, by the Persian wheel, and other more simple inventions, being again distributed over it. The boats usually employed on the Nile are called cangias: they have a covered deck, and one or two cabins: when the wind serves they hoist immense sails; when it is unfavorable, the oars are used, or the crews swim to the shore, and drag them.

No. 3.—Medeenet Abou.

One of the four grand temples mentioned by Diodorus Siculus. It stands on an artificial mound of considerable extent, reaching nearly to the foot of the mountains; the same enclosure comprehends three distinct but connected buildings. The original founder was the same king who erected the great obelisk at Karnak. Tuothmes II. and III. continued the work. Remeses III. adorned the outside with sculpture, and other monarchs to the number of eleven have made additions. The first temple consists of the usual propylæ, three courts, and a portico, which conducts to the Adytum or most holy part, which is an insolated

building surrounded on three sides by corridors of pillars, and on the fo several small chambers, ornamented with very curious sculpture. The fi largest propylon bears the names and sculptures of Ptolemy Lathyr Dionysius. In the third court the early Christians of the Coptic church the fourth century, formed a place of worship, erecting an altar and con the pagan sculptures by mud; the size of the church, and the remains houses of crude bricks in the court, prove the Christian population to ha considerable. The second and third buildings are the palace and great of Remeses III. of vast size and beauty; the apartments of the king are i delapidated state; but in those that remain are curious sculptures of the ments and domestic life of this extraordinary people. From the p dromos of two hundred and sixty-five feet, two immense propylons, a extensive courts, ornamented with colonnades of osiride pillars, lead to t temple, all the walls of which are covered with military and religious scu initiatory rites, and sacred mysteries; thousands of figures in the mos attitudes, and excellent preservation: the adytum and various chambers are completely blocked up by rubbish; the whole was about five hund seven feet in length. In the second court are the remains of another C temple, to erect which various parts of this noble pile were destroyed. south-west is a low plain, surrounded by high mounds of sand or alluv about seven thousand feet in length by three thousand in breadth, prob ancient lake or hippodrome.

No. 4.—Statues of Memnon, &c.

Two immense colossi, called Shamy and Tamy, which appear to hav at the head of a Dromos of considerable extent, ornamented with other lead to a temple of which but few vestiges remain. The most northern o figures is the celebrated vocal statue of Memnon, so long the admirat wonder of the ancients. Previous to the time of Strabo this statue was down, as he was told, by an earthquake, but more probably by order of Ca and was repaired about the time of Juvenal. They are equal in siz about sixty feet asunder, the material is a hard grit-stone highly crys the height is about forty-seven feet, or with the pedestal sixty. The voca has been repaired with grit-stone, several pieces forming the body an ders, the head being one block. The other statue is of one stone only of hieroglyphics down the back gives the name of Amenophis III. but mention the time of their erection, or repair. On the leg of the statue, the north, are inscribed the names of many ancient and illustrious perso came from Rome and Greece to hear its vocal powers. The sound was about the first hour after sunrise, and is said to have resembled the snapping of a harp string, or the ring of sonorous metal. Mr. Wi discovered in the lap of the figure a stone, which on being struck by a l emitted a shrill metallic sound, also a recess in the back of the statue to a person; which convinced him, that it was one of the many delusions p by the Egyptian priesthood. The figures are represented seated on which are ornamented with the god Nilus and various plants peculiar river. By each of the thrones are two female figures about eight feet in probably the wife and mother of Amenophis. These vast colossi are grace or expression; but their immense size, and attitude of dignified gives them an air of considerable majesty: they are very much disfig many parts, apparently by human violence—their breadth across the sl is eighteen feet.

No. 5.—Memnonium.

The Temple called Memnonium or Palace of Remeses II, is one of t elegant, symmetrical, and interesting of the temples of Thebes; and

ause was perhaps more than any other defaced by the Persian conquerors. t is fronted by a prodigious but ruined propylon, and approached by a court ne hundred and eighty feet wide, by one hundred and forty feet long, having louble rows of columns on either side. In this court stood a statue of Remeses, enerally called the Memnon, from which the building has been miscalled the Memnonium: it was of red granite from Syene, and from the remains which are cattered about must have been the largest and most noble statue of a single tone in Egypt, or probably in the world. The shoulders which are perfect neasure sixty-three feet round; many other parts have been cut up by the Arabs or mill-stones. The labour and expense of erecting it must have been immense, and the power used to destroy it of no mean description. Mr. Wilkinson calculates, that this statue weighed when whole about eight hundred and eighty-seven tons, five hundred and half. From a second large statue in this building, the head, called by the name of "Young Memnon," in the British Museum, was brought by Belzoni. From this court a flight of steps leads to a second, not quite so large, two of the sides of which have pillars sculptured into a representation of Osiris, the other two have circular columns; hence three flights of steps and doors of black granite lead to the grand hall, one hundred and thirty-three feet by one hundred feet—twelve columns in two rows down the centre, with fine spreading capitals, rise to the height of thirty-two feet, and are twenty-one feet three inches in circumference. Eighteen other columns smaller, and shorter on each side, six in a row, support the flat stone roof, which is painted blue, studded with stars, and representations of the sacred bird—the higher pillars in the centre leaving square openings, for the admission of light and air. Various pedestals remain from which statues have been destroyed or carried away to enrich the cabinets of Europe. To this hall succeeded three central and six lateral chambers, two only of which remain; these probably formed the private apartments of the king. The various sculptures, which adorned the walls of this building, were singular displays of the science, opulence, and great deeds of the Egyptians, one thousand five hundred years before the Christian era: they represent battle scenes by sea and land, sieges, processions, oblations to the gods, astronomical subjects, &c. of the time of Remeses I. Homer, it is thought, here studied many of the fine battle scenes of his Iliad. An inscription on the architrave mentions that it was erected by Amunmai Rameses, to the honour of his father Amunre, king of the gods, &c. The whole building is above six hundred feet in length. In the vicinity of this temple are various other buildings and statues, in a very ruinous state.

No. 6.—Gournou.

The village of Gournou stands about a mile and a half from the river, where the cultivated plain joins the sands, and by the road to the tombs of the kings. From the ruins of numerous unburnt brick houses, it appears to have been of considerable extent, but is now nearly abandoned, the caves of the adjacent rocks offering more secure and less expensive habitations. The palace or temple consists of many courts and apartments ornamented with sculpture, but is in so ruinous a state, that it is difficult to make out either its plan or extent.

No. 7.—Beeban el Molook.

The ports or gates of the kings. The necropolis or celebrated caverns excavated in the mountains, known as the sepulchres of the ancient kings of Egypt, to which the passage, called Beeban el Molook, leads through a narrow gorge, flanked by barren and almost perpendicular rocks, rank amongst the most extraordinary and interesting of the works of this wonderful people, and are astonish-

ing efforts of human labour and patience: many of the sepulchres were at a very early period, probably by the Persians in search of plunder. D mentions forty-seven: in the time of Ptolemy Lagus seventeen only were Strabo mentions forty having been opened; at the present time about twe accessible. They consist of many apartments filled with paintings and ture in the highest state of preservation, depicting in glowing colours, a chinese fidelity of outline, the manners, customs, amusements, punishme of every department of life, from the kitchen to the saloon, from the hu palace; executed with taste, nicety, and richness of colouring, prov wonderful progress the Egyptians had made at this early period, in the ments, luxuries, and various arts of life. The tomb of all others preem conspicuous, both for the beauty of its sculpture and state of preserva that opened by the unfortunate Belzoni, described page 234 of his 4to. w length altogether is three hundred and twenty feet, and its perpendicula ninety feet; in its last apartment was found the beautiful alabaster sarco now in the museum of Sir J. Sloane. Bruce's, or the Harper's Tomb, is great interest. (Bruce, Vol. I. p. 126) The names of Remeses III. and of hi and predecessor, occur amongst the hieroglyphics; the apartments are with a representation of a kitchen, fishing and fowling scenes, the fruits, and herbs of the country, boats, warlike arms, agricultural scenes, speci furniture, vases, pottery, baskets, &c. and in the last are represent harpers, playing before the god, from which the tomb takes its name: fr apartment a large granite sarcophagus was removed by the late M Near are also the tombs of the wives and daughters of many of the most kings; they appear to have suffered from the effects of fire, and are defaced. A secluded path leads hence over the hills to the valley of the A where are many very ancient tombs and mummy pits: one tomb, of the fa Amenophis presents the brick arch at the early period of more than centuries before Christ, and proves the dryness of the climate to be suc admit unburnt bricks to stand uninjured a period of thirty-four centuries

No. 8.—Libyan Mountains.

An immense chain of mountains, barren, rugged, and steep, preser many places abrupt and extraordinary precipices; the average height neighbourhood of Thebes is 1300 feet. They are composed of horizon regular strata of calcareous stone, more or less soft and white, intermixe large mammilated and concentric flints. At their base is a vast accum of sand, which, distributed by the winds, is gradually encroaching on th vated plain.

No. 9.—Grand Propylon.

The first grand propylon, or principal entrance to the Temple of K which, from its colossal size, commands admiration, was approached fr Nile by a dromos, or paved way, through an avenue of crio sphinxes, wit heads of large size. Immediately before the entrance stood two gigant tues of Remeses, who added the propylon and first court, thirtee turies before the Christian era. The one side retains great part of its height—the northern has lost its summit and cornice; on the top is hut, which has been the dwelling of Mr. Burton, and several other tra This propylon appears never to have been finished; the stones are in state, not hewn or embellished on any of its sides—excepting after of many thousand years by the astronomers who accompanied the

of Dessaix, who have engraven on it the latitude and longitude of many cele brated places in Egypt. This propylon, which is four hundred feet long, an forty in thickness, would have been one of the most imposing monuments o Egyptian architecture, the size and solidity of the building giving it rather th appearance of a fortress than the entrance to a temple. The addition of on or more of these ornaments was permitted as an important favour to th ancient kings of Egypt, who, from their pious or beneficent acts, or warlik exploits, became entitled to perpetuate their names, by ennobling the mansion of their gods. The buildings appear to have been first roughly raised, an afterwards polished and ornamented—the eight cavities and square opening in the upper part, which appear in most of these buildings, long puzzled th curious; a sculptured painting in the temple at last furnished an explanation- where they appear filled by great trees or masts, spliced as at the present day having at their extremities pikes, to which are attached banners, and lon streamers; they are placed vertically in the sockets, and braced down by clasp —the machinery connected with them must have been very curious.

No. 10.—Great Court.

A large open court, two hundred and seventy-five feet in length, by thre hundred and twenty-nine in breadth, having a covered corridor on eithe side, supported by pillars; a double line of columns fifty feet in height dow the centre; the only one of which that is perfect appears above the building and bears the names Tirhaka, Psammaticus I., and Ptolemy Psyscon The walls are all ornamented with sculptures, several of which at the wes corner bear the names of the 22nd dynasty. The mounds of earth are sup posed to have been raised by the Arabs as places of defence.

No. 11.—Side Temple.

A small temple more recently added, which projects considerably into th court and beyond the walls; the interior is about twenty-five feet in height but it is so buried in sand that only the cornice is visible. Through this temple which is divided into three parts, and some small chambers, was the entranc from the grand avenue to Luxor.

No. 12.—Lateral Entrance.

The sculptures near this doorway are the names of the towns taken by th first Sheshonk in his expedition against Jerusalem. (971 B.C.) A similar en trance appears also on the opposite side of the court—the blocks whic compose them are of immense size.

No. 13.—Second Propylon.

Forming the entrance to the hall of columns. It was ornamented with tw colossal figures of coarse grained granite, now broken and defaced, and a sma vestibule. The lintel of the doorway beneath is formed of a single stone fort feet ten inches long. This propylon is covered with curious sculptures, princi pally religious, many of them added by Ptolemy Psyscon, by whom it wa repaired. The entrance is twenty feet wide, and sixty-three feet high.

No. 14.—Hall of Columns.

This splendid and magnificent hall was added to the temple by Osirel father of Rameses II. (1380 B.C.) It is one hundred and seventy feet in le three hundred and twenty-nine in width, and above eighty in height. Dow centre are two rows, each of six massive columns, sixty-six feet high, wi the pedestal and abacus, and twelve in diameter, with rich-spreading bell-sl capitals, generally termed the full-blown lotus; these are crowned by plinths, covered with sculpture, admirably proportioned, and gorgeously pa of the lotus and buds alternating. On either side are seven rows of nin gigantic columns, forty-one feet nine inches in height, with capitals of the expanded flower. The two first rows next the centre have an archi cornice, and moulding, in the usual ornamental style, supporting a numl plain square pillars, which, rising to the height of the middle rows, sustai loftiest part of the roof; the interspace between forming large windows, which a fine burst of light flowed into the hall—broken and mysterious- paring the mind for the mysteries of the sensual and fascinating worship celebrated. The plinths of the side columns are nearly cubical; upon the laid large blocks of stone transversely, reaching from the centre of one co to that of the adjacent one: large rafters or cross beams of stone are laid these, joining the two parallel rows of columns, over which are placed layers of stone, forming the roof; the outer projecting extremities of w being curved, correspond with the cornice. The whole is built of sandstor are most of the temples of Upper Egypt, which in this dry climate resis action of the air longer than either granite or limestone; the latte however, sometimes used for substructures. The sandstone quarries a Hadjar Silsili, whose prodigious excavations have furnished materials for of the temples. It is an uniform compact granular stone, extremely hard exposed to a dry climate and hot sun; and preserves on the exterior temples a clean sandy colour. In the interior, where it is close or damp, is formed in great abundance, and attaches itself in large chrystals to the the stone then becomes soft, is easily damaged, and peels off in large f The enormous masses of stone employed in this building have been the ad tion and wonder of all who have seen them. The Egyptians are said n have known the use of iron; what instruments they used to cut, polish fix these ponderous stones, is a mystery. One singular fact has become rent, by their ruin—which is, that the cramps, or tenons, by which they ar together, are of wood dovetailed into the blocks of masonry.

The sculptures and paintings which adorn every part of this immense ing, were executed by Oseirei and his son Remeses II. The historic scen in the very best and most spirited style. On the north east side they rel the wars of Oseirei I. To the east the first division represents the sieg fortified town;—the second, a battle in the field, where the king surroun enemy and slays them;—the third, the return of the king in triumph prisoners, and offerings of gold, silver, vases, &c., to the gods of Thebes. lowest division is another encounter in chariots, and by horse and foo Egyptians being again victorious, and offerings of prisoners and spoil t gods. On the south-east wall are a similar series of historical battles, p sions by land and water, &c. On the walls opposite the spectator are the of Remeses II—a continuation of the same conquests. At the upper con ment of the north-west end he attacks the enemy, who are routed, an refuge in a fortified town on a rock, which he storms. In the next is a in the field, where he takes many prisoners, and follows the remainde fortified town, where he compels them to surrender. In all these the king foot, armed with a shield and spear;—in the lower line he is in his ca storms several forts: the remainder is much defaced, but consisted of the offerings of spoil and captives to the gods. The use of the coat of mail, battle-axe, &c., prove that the means of destruction were as various as present day. Behind the side door of the hall the scenes are again contin

he attacks the enemy on foot and in his chariot, bowstrings the chief, and makes oblations to the gods. In the lower series is a long tablet of hieroglyphics; and the battles continue along the wall of the court, where there is a siege, in which scaling ladders are used—but the subjects are nearly obliterated. It is impossible to conceive a more magnificent sight than the whole must have formed when perfect, and the immense area filled with admiring spectators. When lighted with innumerable lamps of naptha, the numerous priests and many virgins in their gorgeous attire, and the sacred fires burning—the scene must have been surpassingly brilliant.

No. 15.—Propylon.

This propylon, now constituting the eastern end of the great hall, formed the extent of the temple in the time of Thothmes III., as is proved by the holes for the flag-staves facing inwards. It is similarly ornamented with the others, and has on its outside the representation of two immense boats, the one fifty-one feet, the other forty-five feet long, with numbers of persons on board.

No. 16—Court of the Ancient Temple.

A court having corridors at the sides, formed of osiride figures, formerly arnamented with two obelisks of rose coloured granite, one of which has been thrown down and broken by human violence. A small propylon at the extremity forms the entrance to the next court: there is also an entrance at right angles opposite prypolon, No. 27.

No. 17.—Second Court.

The second court of the ancient temple, formerly containing two immense obelisks of rose granite, dedicated to Amunre, by Amunneitgori, in honour of Thothmes I., who lived in the time of Moses (1532 B.C.); one has been thrown down and partly destroyed by the Arabs, who cut it for mill-stones; the one standing was presented to the English nation by the Pacha of Egypt; it is ninety-three feet and a half in height, without the pedestal; and eight feet square at the base and of a single stone. The pedestal is ornamented with osiride figures. Obelisks were generally raised in honour of the sun, and in imitation of his rays. Each monarch vied with his predecessor in their height and beauty. They are covered with hieroglyphical writing, columnar and horizontal, varied representations of the royal conqueror making oblations to the gods, or receiving their blessings for his public works, piety, or munificence.

No. 18.—Third Court.

A small court, divided from the former by a propylon, and ornamented in the same style, with two small obelisks. There is also a small temple, in which the paintings and sculptures are very perfect.

No. 19.—Granite Sanctuary.

The adytum of the temple, with a gateway and small vestibule, and pedestals for figures, entirely built of rose granite, from the quarries of Syene, which supplied most of the granite used in Egypt. It has been divided into three large and several small chambers, and the walls were sculptured and painted with a

number of subjects admirably adapted to the worship of the Theban Ju
This sanctuary was probably originally of sand stone, and so ancient tha
time of its erection cannot be traced. Thothmes III., about the time o
departure of the Israelites, is mentioned as having rebuilt it of granite. I
also repaired by Philip. The courts conthining the obelisks, and the next e
No. 20, are evidently the most ancient parts of the building, and no d
formed the whole of the temple, until the time of Thothmes III.

No. 20.—Final Court.

A small court, containing a few polygonal columns, of the early da
Osirtesen I., of the sixteenth dynasty (eighteen centuries B.C.); and the
temporary of Joseph. The court is filled with ruins of the same age, and
tains two pedestals of red granite, formerly supporting obelisks.

No. 21.—Remains of a Temple

Erected by Thothmes III. The exterior wall is totally destroyed, wit
exception of the north-east side, on which Thothmes is represented prese
the god of Thebes with various offerings. Thirty-two pillars decorate the
and twenty-five columns, in two rows, the centre, in which the established
of the architectural details is changed, and the capitals and cornices a
versed, without increasing the beauty of the building. A few small buil
between the temple and the final gateway complete the plan.

No. 23.—Walls of Unburnt Bricks.

This wall appears to have encircled the whole of the temple, and the
buildings connected with it, enclosing a space not less than a mile and
thirds in circumference. Whether it was built since the Persian conque
the remaining inhabitants, who confined themselves to their most hal
temple, or whether it is of more ancient date, has not been satisfactoril
termined: neither can it be ascertained, whether the various buildings in
were connected, or partly sacred, and partly secular.

No. 24.—Cultivated Plain.

A fine tract of fertile country, between four and five miles in extent
which the Nile flows during its rise: it forms, by its beautiful appearan
striking contrast with the barren sands of the Thebean Desert beyond,
refuse the least nourishment to the hardiest plant;—through which is the
to Cosseir, a port on the Red Sea, about one hundred and eleven miles di
There are also extensive granite quarries in this direction.

No. 26.—Reservoir.

This basin, or sacred pond, for the use of the temple, is three hundre
ninety-six feet on its largest side, and two hundred and forty on its sma
it is entirely lined with granite. It receives the water of the Nile,
either oozes through the earth, or has some nearly choaked up underg
channel: it is so strongly impregnated with nitre, that it can only be us
cattle.

No. 27.—Ruined Propylon,

Leading to the side gate of the court of obelisks. In its upper part is disclosed the passage which leads to the top; a staircase conducted half-way up one tower, crossed the top of the gateway, and continues to the top of the other tower.

No. 28.—Propylæ.

Leading to the ruins of a large temple, which is nearly hidden by them. The sculptures on them are beautiful.

No. 30.—Gate of Ptolemy.

The majestic pylon, erected by Ptolemy Evergetes, who, with his queen and sister Berenice, are represented making offerings to their parents and predecessors, Philadelphus and Arsinoe.

No. 31. Temple and Propylon.

Founded by Remeses IV.; continued by Remeses VIII., and a late Pharaoh, who added the outer area and propylon, supposed about 810 B.C. This stands at the head of a dromos of sixty crio sphinxes, terminated by another magnificent avenue, having at least six hundred sphinxes on each side, and extending to the grand temple or palace of Luxor, erected by Amenophis II. The effect of this avenue, when surrounded by noble private dwellings, exhibiting a long procession of priests and virgins, with the sacred animals and birds, warriors in cars and on horses, infantry, and citizens of various degrees; long streamers and banners hanging from the propylæ, and hundreds of loud instruments pealing from their summits, must have been grand in the extreme, and worthy the splendour of this city of wonders.

FINIS.

A VIEW OF

JERUSALEM.

Admittance One Shilling.

Geo. Nichols, Printer, Earl's Court, Cranbourn Street, Soho.

N°. 1

Lecture

delivered by

Dr. Grant - Be

in

His Museum, C

Egypt

3rd April 1889

Subject - The robbing

of his museums in Augu

~~An Introduction~~

~~History (ancient & mod~~

~~Dissertation on the origin~~

~~of the Trinity~~

For nearly a quarter of a cent
(the period of my residence in Egypt) I ha
devoted a considerable portion of my sp
time (if there be such a thing as spare tim
the study of the History of Egypt & to coll
antiquities illustrative of that History.

The pleasure & instruction deri
from this recreation I have always been will
even desirous to share with others; but of
years the demands made on my generosi
became so numerous & so irregular that for
past ten years I have set apart my wedne
evenings for showing my collection an
explaining the many interesting & instru
antiquities it contains to invited guest
all nationalities.

This however has not shut
door of my museum to savants & antiquari
who call at other times to see it and take
copies of what may be considered unique
important in a historical point of view.

Valuable Manuscripts burned

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connection with the History & Antiquities

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Up to 1881 my notes & more
connection with the History & Antiqui

been the work of thieves who were well acquai
with the house.

The doors of the different rooms r
form my museum had been opened by
special keys that are kept in an adjoini
rooms and the showcase for the gold antiqu
gems was found open & empty. The thie
in their hurry had dropped two or three
things on the floor that were found afterw
as traces of their wicked act.

List of some of the stolen articles

Amongst the antiques stolen th
following are the principal.

1st A massive plain round solid gol
bracelet tapering at both ends into gold w
that is twisted round the opposite arm
bracelet so as to enlarge or diminish it
at pleasure. There is an indentation in
bracelet made by some one to test whether i
made of solid gold or not.

This bracelet is of the Ptolemaic Peri

2nd A pair of gold bracelets, of rather a pec
yellow colour reminding one of the col

some of the "Australia" souvenirs - They
slip upon each other like the above only in
of gold wire they are gold buttons - This fe
bracelets was found in a jar containe
number of the silver coins of Alexander th
that had oxidized & stuck to the bracel
some of the remains of this silver oxid
still to be seen on the bracelets

3rd. A small oval, hollow gold
with the cartouche of Thothmes III (Ra-
Wherefore it; belonging to this but not oth
to it is a small hollow pear shaped gold
with the sacred boat of Ra & the seated fig
of Ra and Ammon on one side, while on
other there is fantasia work like a flower.

4th. An Amethyst scarab about and
in length faced with gold and on the
there is the name of a prince of the XII dy

The gold has the peculiar twist
border of that period - The name read
Bakten - hek - har - nen -

5th. A Gold ring with very fine G
representing Silenus & Venus under an over
tree & in front of them is an Altar on whi
incense is burning in front of an Anes

some of the "Australia" sovereign
slip upon each other like the above
of gold wire they are gold buttons -
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number of the silver coins of Alex
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with the Cartouche of Thothmest
Kheper) on it; belonging to this bu
to it is a small hollow pear shap
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other there is fantasia work like a flo

4th. An Amethyst scarab ab
in length faced with gold and o
there is the name of a prince of the

The gold has the peculia
border of that period - The name
Bakten - hek - har - nen -

5th. A Gold ring with very f
representing Silenus & Venus under
tree & in front of them is an altar
incense is burning in front of an

pedestal & standing on the floor
background are the pieces of arm
warrior.

The figures are beautiful

6th. A double gold ring with be
a marriage ring of Ptolemaic Pe

7th. Another double gold ring w
on it, smaller than the former.

8th. A gold ring with Jasper be
of Jupiter Serapis carved on the Ja

9th. A gold ring with Jasper sett
Greek figure carved on the Jasper

10th. A massive, solid gold ring
of Menephtah (the Pharaoh of the
represented by the hieroglyphs Sek
Ptah.

11th. The Bezel of a silver ring
name & titles of Thothmes III repre
the hieroglyphs Ra-men-Kheper,
Nofer, Neb-taui, doo-ankt-tela-

12th. Bronze ring with name of
(Ra-ma-Neb) in hieroglyphs on

13th. A thick bezel of silver ring
seated Egyptian gods on it.

14th. A plain gold ring with ca
(standing figure)
15th. A Gold ring with stone setti
colours representing a female hea
relief, with auburn hair.
16th. A Gold ring with stone set
carved lady's head decorated
in her hair.
17th. A silver ring with hierogl
18th. The bezel of a bronze ring with
inscription.
19th. Bezel of a silver ring with
hound represented on it.
20th. A Bulbous gold ear-
21st. A Seated figure with Nub
Carved out of Carnelian about
in height by one inch broad.
22nd. A Carnelian gem with
on one side & an Arabic name
23rd. A Red stone (compositi
intaglio head of the young A
like head of Byron's most bea
executed
24th. A Stone of two different
layers. On one side in high

head & on the other cut into the sto[illegible]
"Faustina Augusta"

25th A large piece of a bronze buc[illegible]
it aid with carbuncles said to be the
fragment of a Merovingian buckle -

26th An exquisite shell cameo re[illegible]
the head of Minerva

27th An Oval Agate with cross - [illegible]
standing Victory (Pallas?) beautifi[illegible]
carved on it

28th A Gold necklace with [illegible]
latin cross & heart as a pendant [illegible]
with diamonds (this was admitted [illegible]
by the Egyptian police 15 days aft[illegible]
robbery -

Discovery of the thieves

The necklace had been d[illegible]
of for a trifling sum to a Greek [illegible]
identified a native (known to the [illegible]
to be a thief) as the seller of [illegible]
him. The native was arrested [illegible]
or asserted that he had got the [illegible]
from my tailor's servant [illegible]

This [illegible] [illegible]
[illegible] of 10 years had always been [illegible]
[illegible] in the [illegible]

all the other stolen things but did not know
they now were, as they were all in the han
my tableservant.

These two worthies were put
prison but nothing further was brough
light just at that time as the one sing
reiterated his assertion while the other de
the truth of his accusation.

A few days after this a Greek C
the native quarter, (discovered to be the r
vous of my tableservant & this thief;) wa
ransacked, and a large wheel-box kn
cleaner, which I had no difficulty in
nizing as my property, was found in it.
turned out also that the proprietor of th
who was a Greek had left Cairo for Leros a
time after the theft, at my house - Here t
was another clue for the police so this G
has been followed up & examined by the
authorities at Leros but none of my antiq
were found in his possession.

It is evident however that who
stole the gold necklace had taken the ot
missing things, as they were all in one
case, & I have not the slightest doubt that

it is

an agreeable

attributed to a Pseudo-Solon who lashe
seat to keep it quiet.

A request

No doubt my antiques that hav
stolen will appear some day in the o
market for sale & if by any chance yo
who have heard or seen this descrip
should come across them in the ha
of a dealer kindly communicate w
without delay.

Nucleus of Museum left

On looking round you, you will se
I have still got a sufficiently large & varie
collection to illustrate Egyptian Hist
from the third Dynasty downwards

This evening I propose giv
a short introduction to Ancient Egypti
History which will be followed up by
dissertation on the Origin & Develop
of the doctrine of the Trinity

TURKEY AND EGYPT

PAST AND PRESENT,

IN RELATION TO

AFRICA.

BY

JOSEPH COOPER.

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PREFACE.

Now that the Porte is arraigned before the bar of pu opinion in Europe, it is important that the various cou of the indictment should each receive the attention wh it demands. If so there is at least one count on wh Turkey will not stand alone. So far as Africa is concer in relation to Slavery and the Slave-trade in Turkey Egypt, it must be confessed, with humiliation and reg that the defence of England would be a task of no ordir difficulty.

Had England shown half the zeal and earnestness efforts to promote the extinction of Slavery and the Sl trade in Turkey and Egypt which she has shown endeavours to suppress those evils in other countries, can doubt but that they would have disappeared long to the infinite relief of Africa, and to the real and las benefit of the Turkish and Egyptian peoples?

Should this subject now at length happily obtain attention which its immense importance demands, it

certainly be seen that no settlement of the Eastern Que
can be deemed satisfactory which does not provide fo
entire abolition of slavery.

Under a deep conviction of the extreme importan
this subject at the present moment, the few following p
are earnestly commended to the reader.

ESSEX HALL, WALTHAMSTOW.
Tenth Month, 1876.

TURKEY AND EGYPT.

WHILST the attention of England has been so irresist turned to the atrocities committed in the East of Europe, perhaps no wonder that little notice is taken of the grind oppression which is chronic under Turkish rule in A and it seems to have been altogether forgotten that Turl including of course Egypt, is the principal cause of the r of Central Africa, and the loss of a very large part of t vast Continent to the world. But this is a subject, sec to none in importance, though one which in all the pu meetings in the country has, with only two striking exc tions, been altogether overlooked. If this great sub obtain its due share of public attention at the present ti the Great Powers will not fail to unite in measures for entire abolition of both negro and Circassian slav Either from some sense of shame or some motive of pol the public sale of slaves is prohibited in each of the countries; but in private markets in Turkey and Egyp

constant and abundant supply of men, women and children is kept up at all times. The statistics from which an accurate estimate can be formed of the numbers of victims annually imported from the centre of Africa into Turkey and Egypt, do not exist.

The trade being nominally contraband, any approach to a correct estimate could only be obtained by much labour and from many different sources. On comparing, however, the information from these various sources, it would appear that the number annually taken from Africa, principally for the supply of Turkey and Egypt, is probably over 70,000, which, multiplied by five—a low estimate of the killed and destroyed *en route*—gives a total of 350,000.

Is it not strange that Great Britain, the professed and recognised friend of Africa, should at the same time be the protector and principal supporter of Turkey, which is at this moment practically the greatest enemy of Africa?

England has been for generations a sort of foster-mother to Turkey, bound to her by what may almost be termed an infatuated political affection. Not a few eminent men in England and France have, at one time or other, protested against the institution of slavery in Turkey and Egypt as the irremediable cause of the ruin and desolation of Central Africa.

The British Government has never contested this, but she has, nevertheless, been content with a verbal condemnation

of this branch of the slave-trade, whilst cherishing and su porting the Power which has carried it on. It is true th on some occasions she has made representations to tl Porte, but always in terms that have conveyed the idea the Sultan and the Khedive that nothing more than a dece and politic regard to the public opinion of Europe on tl subject is either desired or expected.

On this subject the words uttered by the Right Ho Robert Lowe, M.P., on a recent occasion, are striking :—

"England has made sacrifices without end, risked wa squandered treasure and innumerable valuable lives on tl coasts of Africa and other places in order to put down tl slave-trade, because she was so humane that she could n tolerate that any other nation should carry on that nefario traffic. We are all proud of our countrymen who originat that movement, and who carried it to a successful iss What, then, shall we say of ourselves when, for the pet miserable object of setting up the decrepit Turk as a mea of fighting Russia, we are content to keep alive, mainly l our influence in Europe, the slave-trade in its most odio form? For I venture to say that of all trades in Turkey and they are by no means numerous or extensive—the sla trade is the most flourishing. And it is not merely a sla trade. The subject can only be glanced at, but the wom and children are bought—for what purposes and to wl

destinies? While we cannot tolerate a Brazilian running a cargo on the coast of Brazil, we are doing all that is in our power to keep up the slave-trade in the heart of Europe, and in the seat of ancient civilisation."

It should not be overlooked that in Turkey and Egypt negro slaves are not employed in agriculture, or what may be termed productive industry. Hence it is no matter of surprise that those best acquainted with life in these countries maintain that the abolition of slavery may be accomplished at any time, and need not be attended with any material difficulty.

The principal demand for slaves is for the Harems. To supply these, twenty, forty, and sometimes sixty pounds are paid for a slave—a price that would insure a supply in spite of the most stringent laws honestly enforced. Clearly, therefore, it is idle to talk of putting down the slave-trade and of redeeming Africa, so long as slavery is allowed to exist and property in slaves is recognised in those countries by law.

But if slavery can be abolished without interfering with any productive industry, and therefore on this ground a less difficult task in Turkey and Egypt than it has been in many other countries, there is another reason why it ought to be accomplished in those countries with comparative ease. The highest authorities in Turkey and Egypt not only condemn

negro slavery, but occasionally declare that the institutio
already illegal.

The slave-trade, whether African, Georgian, or Circassi
was declared by the Sultan to be illegal, in 1846, wh
declaration was followed by an Imperial Firman of sim
character in 1854. Whatever may have been the
tention of the Turkish Government in promulgating th
edicts, it appears certain that their issue was not
lowed by any appreciable diminution of the slave-tra
for General Williams (of Kars), writing to Lord Stratford
Redcliffe in 1855, makes the following significant remarks

"When I saw Mustapha Pasha quit the camp at K
and fawn upon the soldiers drawn out in line to salute h
who had robbed and starved them, he was closely follow
and that at noonday, by two Georgian slaves under
escort of regular cavalry. They had been bought
day previous to his departure, and this traffic was notori
throughout the camp. Your Lordship may therefore i
that, had the Turks penetrated into Georgia last campai
very few youths of either sex would have escaped polluti
and I feel bound to tell your Lordship my opinion on t
most interesting subject, which is, that if England does
effectually repress this trade by a stringent treaty, Ru
will accomplish it by her arms."

As to the influence of slavery on all classes of soci

in Turkey, Lord Stratford, in a despatch to the Earl of Clarendon in 1855, writes:—"There are persons who distinguish between slavery in the East and slavery in the West. The distinction is not wholly unfounded. Unlike the negro in America, the slave in Turkey is rather a domestic servant than a field drudge or beast of burden. He is not ostensibly ill-treated. If a male, he rises occasionally to posts of profit and honour; if a female, ease, and even luxury, may be her portion in the harem of some court favourite or opulent functionary. The degradation nevertheless remains; and the privation of liberty, not forfeited by crime, is itself an intolerable evil. But the injury does not stop there, The slave can hold no property: he is a property himself; and, worse than all, he is but too often an instrument of vice, and sometimes even of crime. His life is at his owner's mercy. If a Christian, his children are born to slavery, as if to reconcile those who never can be parents to the mutilation which deprived them of that hope. In one respect there is no difference between negro and Circassian slavery. Black or white, wherever slavery exists, the whole society suffers. A curse is on the trade. Dealer and owner are alike affected by the taint. They treat their fellow-creatures like brutes, and are brutalised in return."

On this subject the following correspondence took place in

1867, between the International Anti-Slavery Bureau, Paris, and the Ottoman Government :—

"To His Imperial Highness the Sultan, ABDUL AZIZ.

"SIRE,—An International Conference was held in Par last August, convened by the French, British, America Spanish and Dutch Anti-Slavery Societies. By a unanimo vote the annexed resolution was adopted, and the standi Committee was instructed to issue, in its name, addresses those potentates in whose dominions slavery is not y abolished.

"In transmitting this resolution to Your Imperial Highne we deem it our duty to observe that it is but the expressi of that sentiment which, throughout the world, denounc and condemns the odious crime of slavery.

"In the countries subjected to Your Highness's rule, t terrible abuses inseparable from this scourge are aggravat by the nameless cruelties inflicted upon male infants; a the public sale of white women from Georgia and Circas stamps a traffic, already in itself odious, with a special cl racter of impudicity, which arouses the indignation a offends the moral sentiment of the civilised world.

"We cannot admit that any religious belief can possil justify immorality, cruelty, or oppression. They are likew condemned by civilisation ; and the efforts of Your Highn to diffuse it throughout your empire inspire us with the h

that our present appeal will meet at Your Highness's hands a kind and considerate reception.

"We have the honour to be, HIGHNESS,

"Your humble and obedient Servants,

(Signed) "*On behalf of the French Committee,*

E. LABOULAYE, Member of the Institute, President.

A. COCHIN, Member of the Institute, Secretary.

EUGENE YUNG, of the *Journal des Debats*, Secretary.

"*On behalf of the English Committee,*

JOSEPH COOPER, Vice-President.

L. A. CHAMEROVZOW, Secretary.

"*Paris, 5th December,* 1867.

"FIRST RESOLUTION.

"The International Conference of the French, Spanish, English, and American Anti-Slavery Societies makes a new and earnest appeal to the justice of sovereigns and the opinion of peoples in favour of the radical and immediate abolition of the slave-trade and slavery, already declared by Great Britain, France, Holland, Sweden, Denmark, the United States of America, Mexico, the Republics of Central and Southern America, and the Regency of Tunis; but still practised by Spain, Portugal, Brazil, Turkey, Egypt, and

the Transvaal Republic, South Africa, not to speak uncivilised countries.

"Without reiterating the fundamental reasons whi render slavery and the slave-trade condemnable as crim in the eyes of God and man, the Conference would insi upon the following decisive results of experience :—

"'*It is proved* that half measures do no good; th systems of apprenticeship, of liberating children, of gradu emancipation, have imperilled property, the domestic circl and public order; have loosened every tie, without breakii or replacing them; have excited impatience, uneasines and suspicion; and that immediate, definitive, and radic emancipation, has everywhere proved the only means readjusting and securing all interests, at the same tir satisfying justice and reconciling the races.'"

"*5th February*, 1868.

"SUBLIME PORTE.

"FOREIGN AFFAIRS.

No. 21037.7.

"Reply to Memo. from Paris Anti-Slavery Conference.

"Monsieur EDOUARD LABOULAYE,

Member of the French Institute.

"SIR,—His Imperial Majesty the Sultan, my augu master, has taken cognizance of the Memorial which y

addressed to him on the 5th December in the name of the Paris Anti-Slavery Conference.

"I do not hesitate to say, Sir, that you defend a principle to which the Government of His Imperial Majesty the Sultan adheres with its whole heart. Slavery is an institution which has disappeared, little by little, from the greater portion of the civilised world. It was also abolished in Turkey from the day that the first beams of civilisation penetrated into that country, and it tends more and more to disappear from our customs. The precepts of the Mohammedan religion, full of solicitude for the fate of slaves, and which constitutes their liberation an act of justice, cannot but facilitate in this, as in all things, the effects of the ideas of civilisation.

"I am therefore happy, Sir, to transmit to you these assurances, and I take this opportunity of reiterating to you the assurance also of my perfect considerations.

"(Signed) FUAD."

In reply to a similar address presented by deputation to the Viceroy of Egypt in the previous year, His Highness declared slavery to be a horrible institution, which he desired to see extinguished: adding that the civilisation and progress of Egypt depended upon its abolition.

With these unqualified condemnations of slavery, and this

full recognition of the evils it inflicts on both countries, might have supposed that some progress had then been m towards its extinction. But the slave-trade was as gr when Fuad Pasha wrote as it ever had been, since whic has enormously increased. The ports of the Red Sea, b on the Eastern and Western shores, are now described on hands as bristling with the slave-trade.

The climate of Turkey, like that of Egypt, does suit the negro race, which wastes rapidly away in b those countries. Hence the demand for fresh vict creates an ever-flowing stream from Africa. To the ef of climate, however, must be added the consequences the barbarous operation to which youths are subjected vious to being introduced to the slave markets, under wl it is calculated that at least two out of every three succu

It is to supply these countries that multitudes of Afric are still driven, under a burning sun and the torture of thi hunger, and fatigue, over a large portion of Northern Central Africa, where the paths of the desert are to be tra by the bleached bones of human skeletons.

But, it may be asked, How is it that Great Britain, so zealously and at such enormous cost endeavoured to down the slave-trade on the West Coast of Africa, sh allow it in the North-East to go on unchecked? How that England, which has made treaties for its suppres

with Governments all over the world, has no treaty with Turkey on the subject?

It is easier to ask this question than to suggest a satisfactory answer.

Jealousy of Russia—a power which has in one generation abolished the most extensive system of serfdom in the world, and has put an end to slavery in a large district in Asia—is, doubtless, the real cause why Great Britain, in this case, is tempted to depart from her honourable course.

Though England has no treaties with Turkey for the suppression of the slave-trade, she has what are sometimes termed "understandings"; but these are not to be understood as binding to any course beyond that of maintaining decent appearances before the world.

Notwithstanding these sinister leanings and inconsistencies the British Government still possesses great moral power, the difficulty lies in her reluctance to put it forth. She did, however, exercise her influence to good purpose when, on a recent occasion, Lord Derby stopped the attempted aggressions of the Khedive on the possessions of the Sultan of Zanzibar. The Egyptian fleet, after hauling down the Zanzibar flag, and taking possession of several places on the coast, was recalled by the Khedive on the receipt of a remonstrance from the Foreign Office.

It is somewhat curious that, after the abandonment of

this enterprise, a paragraph appeared in some of the pape informing the public that the expedition never was intenc as one of aggression, but that it had for its object the si pression of the slave-trade. In proof of which it was stat that the colonel in command had been supplied with see to be used in promoting agriculture among the people; l of these seeds, and of this philanthropic intention, nobc had previously heard.

To Lord Derby the credit is also due for inducing t Khedive to abandon the attempt to conquer and ann Abyssinia. But something more is needed.

The Port of Massowah, from time immemorial the pr cipal port of Abyssinia, was some years ago seized Turkey, subsequently by Egypt, and turned by the lat into a great slave-market. The King of Abyssinia—if t newspaper statements are correct—has now regained p session of the port, and has assured the British Gove ment of his determination to put down the slave-trac but in his task the King requires the moral support England. The British Government, however, appears be infatuated on this subject, and would seem to pre that the port of Massowah should be held by sla trading Egypt, rather than by Abyssinia a professe Christian Power opposed both to slavery and the sla trade.

However debased may be the Christianity of the Abyssinian, there must be something good among the people, for whereas the Mohammedans, a minority of the population, are great contraband slave-traders, the Christian portion of the people, as a rule, are neither slave-holders nor slave-traders.

On these grounds, as well as for commercial considerations, it is greatly to be desired that Abyssinia should not be shut up inland, and robbed of her ancient rights of access to the sea.

If anything more were needed to establish this view of the case, we have only to look at the fact that the extension of Turkish territory in Arabia, and that of the Khedive to the south of Annesley Bay, have both been followed by an enormous increase of the slave-trade. While slavery continues to exist the extension of the territory of either of these Powers is the extension of the slave-trade.

No matter which of the two great parties in England have been in power, the policy has been the same. Nothing must be done for civilisation and humanity, so far as slavery is concerned, that will be in any danger of producing friction between Great Britain and Turkey, even though half Africa be lost to itself and to the world.

This is so well understood to be the policy of English Cabinets, that not very long since the two principal representatives of England in Turkey and in Egypt, in their

despatches to the Home Government, apologised for slave on the ground that the slaves were probably better off th they would have been in Africa; altogether overlooki the fact that for every slave in these countries, according Dr. Livingstone's lowest calculation, four lives have be sacrificed.

"Nothing would contribute more to the regeneration a well-being of the inhabitants of Turkey and Egypt than t abolition of the harem system. Probably there are few w have paid attention to the effect of slavery in Eastern cou tries, who do not see that its existence has much to do producing the lethargy and sensuality so destructive to the best interests of the people. It forms a sort of enclosu within which the Mussulman lives a peculiar life—an o work behind which he finds a refuge from the influence civilisation and Christianity.

"Destroy it and his existence will undergo a change, a he will become a different person altogether."*

But some may perhaps question the right to interfere wi the domestic institutions of any country. Of such it may fairly asked if an institution in any country which desolat half a neighbouring Continent can properly be described

* "The Slave-Trade in Africa in 1872." By Etienne Felix Berlio From the French. With Preface by Joseph Cooper. 27, New Bro Street, London.

domestic? The words of the celebrated French Jurist a Senator, M. Laboulaye, on this subject are worthy of speci notice:—

"L'Europe a-t-elle le droit d'intervenir dans une pareil question? Oui, sans doute. Il en est de la Souveraine des princes comme de la liberté des individus. Faites que vous voudrez, mais ne nuisez pas aux autres. Le dro d'autrui est la limite de votre droit. Que l'Egypte et Turquie n'affranchissent pas leurs esclaves, c'est une affai intérieure dans laquelle nous n'avons pas droit d'interveni mais l'Afrique est un marché qui appartient à tout le monde on n'a pas le droit d'y porter la guerre, d'y ruiner les popu lations pour la plus grande gloire des harems d'Orient. Le guerres qui désolent l'Afrique viennent du dehors; c'est l brigandage des chasseurs d'esclaves qui les allume et le nourrit. Voilà ce que les peuples chrétiens ont le dro d'empêcher. Ils peuvent défendre la liberté de l'Afriqu comme autrefois ils out défendu la liberté des mers Personne n'a le droit de dévaster une terre qui fait l quatrième partie du monde, et qui offre à l'Europe et l'Amérique un marché dont elles ont besoin. Si la pitié n suffit pas pour animer les peuples chrétiens, qu'ils songen à leurs intérêts.

"Ce n'est pas que les puissances chrétiennes n'aient essay d'empêcher la traite, qu'elles flétrissaient au Congrès d

Vérone, en 1822, comme '*un fléau qui a trop longtemps désol l'Afrique, dégradé l'Europe et affligé l'humanité;*' mais comm le dit et le prouve M. J. Cooper, ces efforts, mal calculés, n sont qu'une œuvre ruineuse et vaine. C'est la source d mal qu'il faut atteindre. Tant qu'il y aura des acheteur d'esclaves, il y aura des vendeurs. La demande est tro forte et le prix trop avantageux pour ne pas perpétuer l chasse à l'homme. Supprimez l'esclavage, vous supprime la traite; mais tant que l'esclavage subsistera, vos croisière seront impuissantes et les remonstrances de vos consul n'aboutiront à rien. On fermera les marchés publics d'es claves, mais la contrabande se fera avec la connivence de autorités locales et rien ne sera changé."*

In the Congress at Vienna in 1815, and at Verona i 1822, the eight European Powers pledged themselves nc to relax their efforts to put down the slave-trade till it shoul cease to exist. This solemn compact was entered into wit the authority of the eight Powers, and signed on their beha by Castlereagh, Steward, Wellington, Nesselrode, Palmell Saldanha, Lobo, Humboldt, C. Lowenhielm Gome Labrador, Metternich, Talleyrand. Will these Powers no fulfil their pledges and complete the work? Will the pr

* Un Continent perdu ou L'Esclavage et La Traite en Afrique, 187 par Joseph Cooper, et Contenant une prèface de M. Ed. Laboulay Paris: Libraire, Hachette et Cie. Boulevard St. Germain.

sent British Cabinet display the same earnestness and fir ness of purpose which distinguished the language and act of the Duke of Wellington when representing the Brit Government at the Conference at Verona in 1822? If British Cabinet is resolved that the work shall be done will have the earnest and cordial support of the Brit people, and there is no doubt it will be cheerfully second by all the other Powers. Will this great object be acco plished now by the united Powers of Europe, or will attem be made to defer it? In the latter case, the great work w in all human probability, be done by the Russian Gove ment at no distant day.

REPORT

OF THE

EGYPTIAN SOCIETY.

4th *April* 1845.

CAIRO,

EGYPTIAN PRINTING OFFICE.

1845.

REPORT

OF THE

EGYPTIAN SOCIETY.

1845.

The General anniversary Meeting of the Egyptian Society was at the Society's rooms, on Friday the 4th of April, A. C. Harris I in the Chair.

The minutes of the last General Meeting having been read confirmed, Dr. Perron, Honorary Secretary, read the following Re communicated by the Council:

Messieurs,

Il est du devoir de votre Conseil, dans cette réunion qui cl huitième anniversaire de la Société Égyptienne, de vous entret quelques moments de l'état actuel de cette Société et de ce qu désire être à l'avenir.

Toute Société ou littéraire, ou scientifique, ou philanthropi est toujours mise en existence par une pensée d'utilité, une pe de bien. Ici, notre fondation a eû pour idée primitive, de fo une Bibliothèque d'un caractère spécial : elle a voulu rassembler ce pays de si veille mémoire, de si antique civilisation, de si anti monuments, dans ce pays jadis témoin de tant de faits d'histoi de science, dans cette patrie où trois religions ont été un mo en regard et en rivalité, elle a voulu, dis-je, rassembler ce l'esprit européen a produit d'œuvres littéraires, scientifiques, p sophiques, historiques, sur l'Égypte, c'est-à-dire, sur les âge ses Pharaons, sur les temps de son Christianisme, sur les épo de son Islamisme.

Éclose depuis huit ans, la Société Égyptienne a suivi avec ar et patience, le développement et la réalisation de son idée primit Par les cotisations de ses Membres, par les dons pécuniaires Voyageurs qui ont sû apprécier ses intentions, par les dons littéra des Membres qui ont voulu de tout leur pouvoir agrandir sa rich biblique, notre Société a vû, d'année en année, ses vœux secondés, ses désirs être accomplis, et par suite sa Bibliothèque accrue.

Et aujourd'hui quinze cents volumes en composent la collect collection unique en Orient, et où chaque année, les Étrangers séjournent au Caire, et les nombreux Voyageurs qu'attirent ic nom ancien et le nom nouveau de l'Égypte, viennent trouver et c sulter ce que la linguistique, l'histoire, la philosophie, l'archéolo les voyages, etc., ont produit de plus intéressant sur tout les de cette vallée du Nil, et aussi sur tout ce que les autres partie l'Orient ont présenté d'évènements, de mouvements intellectuels, mouvements industriels, de mouvements politiques et de mouvem religieux.

Depuis tant de siècles l'Égypte est liée par sa vie entière, par pensées, ses vues et sa nature, avec l'Asie, avec la moitié de l'Afriq depuis tant de siècles déjà elle est liée aussi avec l'Europe sous d'au formes, qu'il fallait bien que nous représentassions dans la composit de notre Bibliothèque, les résultats des recherches poursuivies de si longtemps sur ces relations internationales, sur cette existe multiple, et que nous appelassions à paraître sur les rayons de livres, les écrits les plus importants et les plus pleins concernant choses et les hommes des contrées voisines de l'Égypte ou rattach à elle par leur commerce, leurs intentions d'existence, leurs étu leurs croyances, leur caractère, dans le passé, le présent et m l'avenir.

La Société Égyptienne a senti la nécessité de compléter de c manière les vues premières de son institution. Et cette année surt un bon nombre de livres, voyages, histoire, paléologie, numisma que, etc. d'Égypte et des peuples de l'Asie occidentale, de l'Afri

septentrionale et de l'Afrique centrale, sont venus grossir catalogue de nos possessions littéraires.

De plus, la Société a pensé qu'il serait digne d'elle et des de bienveillance qui l'ont fait naître et qui ensuite l'ont toujours pirée dans ses actes, qu'il serait intéressant et utile pour les Voyag de fonder dans son local une collection d'échantillons choisis d'hist naturelle; et, à un simple appel fait à la générosité intelligente ses Membres, la Société a trouvé une ressource qui a suffi construction d'un premier lieu de réserve et de dépôt pour les ol qui lui ont été promis et que déjà ont commencé à lui donner quel Sociétaires.

Mais ce n'était pas assez pour la Société Égyptienne de colle des moyens de compulsations et d'investigations littéraires et scie fiques pour les Voyageurs en Orient: elle ne devait pas, et ne vo pas rester bornée à une œuvre presque uniquement passive, elle de et voulait produire par elle-même des travaux relatifs à l'Égypte l'Orient, et elle a publié un Mémoire sur le lac Mœris, résulta recherches dues à un de ses Membres fondateurs, M. Linant.

La publication de la découverte qui fait le sujet de ce Mémo sera suivie de la publication d'autres travaux. Car la valeur d Société n'est pas seulement, comme on le sait, dans ce qu'elle pos de matériel et de ressources pour les études ou pour la curiosité n'est là qu'une affaire d'argent; mais la valeur d'une Société est a dans ce qu'elle peut donner et donne directement au monde sava dans l'intelligence et dans les œuvres intellectuelles de ses Memb C'est là qu'est sa plus grande valeur, sa considération morale.

Sur tous les autres points du globe, aux Indes, en Améric en mille endroits de l'Europe, une des grandes utilités des Soci littéraires ou scientifiques, est qu'elles se sont posées comme centres de ressources pour faciliter la mise au monde d'œuvres d'écrits qui peut-être, sans ces Sociétés, n'auraient pas eû lieu d' tentés et par conséquent publiés. Eh bien ! en Afrique, nous som la seule ressource assez puissante, si nous le voulons, pour a donner au monde savant une quote-part de travaux et de producti

Et cette position où nous sommes, nous impose l'obligation au moins morale de ne pas demeurer stériles.

Du reste, d'autres Sociétés s'attendent à de nouvelles publications de notre part. Et le Rapport des travaux de la Société Asiatique de Paris, lû dans la séance annuelle tenue le 10 juillet passé, exprime le regret que le Mémoire de M. Linant n'ait pas encore été suivi de l'apparition d'un nouveau travail dans le sein de notre Société..... Son désir est aussi le nôtre.

En terminant, nous devons appeler votre attention sur les dons nombreux qui ont été faits cette année à la Bibliothèque, soit par des Membres de la Société, soit par des Voyageurs qui ont visité le Caire, soit par des Sociétés savantes. Votre Conseil, en votre nom, est heureux d'en exprimer ses remercîmens et de pouvoir les insérer aux archives de la Société, avec les noms des Donateurs.

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RÉSUMÉ DES COMPTES DU TRÉSORIER DEPUIS LE MOIS DE MARS 1843, JUSQU'AU MOIS D'AVRIL 1845.

Actif.		Passif.		
Soldé dans les mains de Trésorier 1843.	6,770 26	Loyer du local de la Société et Salaire du Gardien.		3,240
Somme disponible à Alexandrie.	269 20	Salaire du Bibliothécaire		4,800
d° d° à Paris	3,777 15	Frais divers.		644 15
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Souscriptions au Cabinet d'Histoire Naturelle. . .	1,600	Achat de Livres Italiens.		579 34
Pour 18 copies du Mémoire sur le lac Mœris de Mr. Linant.	310	» » » Allemands.		617 5
		» » » Français.		5,697 7
		Frais sur ces derniers.		250 10
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		» d'un registre pour les donations. . . .		60
		Grindlay et Christian, frais d'agence etc. . .		211
		Solde en caisse au Caire.	P. 4446 12	
		d° d° à Alexandrie.	» 907 28	
		d° d° à Paris.	» 1172 —	6,496
	28,597 31			28,597 31

Caire, le 31 Mars 1845.

The thanks of the Society having been unanimously voted to the Honorary officers of the past year, the Members present proceeded to choose by ballot the Honorary Officers for the year terminating March 1846.

In compliance with the wishes of the Members present, and at the suggestion of the Chairman, the Rev.d D.r Abeken communicated the following sketch of some recent discoveries in Ethiopia, effected by the Prussian Mission, travelling under the direction of Professor Lepsius.

« It cannot be my object to give any thing like a complete account of the results of our travels in Ethiopia; I shall only direct your attention to a few points likely to throw a new light on the long contested question of the priority of Egyptian or Ethiopian civilisation.»

« Following the course of the river upwards, we extended our researches as far as Sennar; but the most southern point, at which antiquities are to be found, as far as we were able to assertain, is *Sobah* — a heap of ruins about half a day's journey above Karthom, on the eastern bank of the Blue River, once the Capital of the christian kingdom of Aloa (a name still preserved for the surrounding country). The ruins now to be found there evidently belong to this Christian Capital and its churches: yet the lion or ram, which Kurschid-Pasha is said to have taken from thence, and a granite statue of Osiris, of the bad style of a late epoch, which we saw at Kamorin, and which had been found at Sobah, would appear to indicate that the town must have existed in pagan times, as it is not likely that after the introduction of Christianity statues and idols should have been transported there from any other place. A small statue of Venus, of good Grecian workmanship, said by some to have been found at Sobah, can have been brought there only as an article of commerce; if however it was found at Faz-Oglu, as we were assured by Osman-Bey, who asserted that he himself had seen it brought thence by a soldier, it would be a still more curious proof of the extension of ancient commerce.»

« But perhaps the most interesting point connected with S is the discovery of a stone with an inscription in Greek c cters, but an unknown language, indicating evidently that the introduction of Christianity, the Ethiopians of Aloa, lik Copts, had adopted the Greek literature to write their own guage; having formerly, as I soon shall have occasion to rem written it in letters very similar to the Egyptian demotic.»

« It has been long evident, from the publications of Cailliaud Hoskins, that all the ruins on the so called isle of Meroe, i Wadi Kirbekan (Cailliaud's Naga near the river), Wadi Howa (Aoua Tèp), and Wadi Saffra (Cailliaud's Meçaourat), must b to a comparatively recent period, not exceeding the age of the lemies, and reaching probably very low down to Roman ti I shall therefore not dwell on this point, and shall only re that in a prolonged stay of several months we were not able t any trace of higher antiquity, if we except the statue of o the earlier kings of the XVIIIth Dynasty, of fine Egyptian w manship, which we saw at Wadi Kirbekan, but which likely has been transported there from lower Nubia. Amon numerous cartouches, that are to be met with at Wadi Howa- and particularly in the Pyramids of Wadi es Sur (Meroe), bear the sacred names of ancient Egyptian Kings, such as S tasen I, Amenophis III &c, evidently adopted merely in imit One, the name of a queen, may perhaps be read Kentahee, v would come very near the well known name of Candace, and prominent part which not only the queen's, but also some with priest's titles take in the sculptures and inscriptions, is w accordance with part of what the ancients relate of the Ethi empire. I may add also that not only the style of the archite and sculpture but also the hieroglyphical inscriptions bear evid witness to a very recent epoch, and to a mere derivation from E they are some times faulty, as though their composers had no l perfectly understood the Egyptian language and literature.»

« For the language of these inscriprions is, as the charac

Egyptian; the mythological subjects, with very few exceptions, completely Egyptian: and the divinities are even accompanied with the *local* epithets, taken from the Egyptian cities that had been consecrated to them – a most conclusive proof, that the main body of Ethiopian religion and mythology was nothing but a branch derived from the original Egyptian.»

«Together with the religion, and probably the sciences and arts of civilisation in general, they had adopted the Egyptian language and hieroglyphics for all sacred purposes; but besides that they wrote their own Ethiopic language in peculiar characters. This becomes evident from a number of inscriptions in characters not unlike the Egyptian Demotic, to which I believe Dr. Lepsius has been the first traveller who turned his attention: many of them are found in the pyramids of Wadi es Sur, beyond doubt contemporary to their construction; we afterwards have traced them down all along the Nile, as far as the island of Philae; and we can hardly doubt that the empire of Meroe may have extended, in its most flourishing period, from Meroe to the frontier of Egypt. The temple at Sabara (between Dongalah and Wadi Halfa, a little below Soleb) bears the same names as the temples of Wadi Hawa-Taib; and there is no reason why their dominion should not have reached down to the Roman frontier. At other times this vast extent of country may have been divided in several Kingdoms.»

«It was only at *Gebel Barkal*, after having crossed the desert and highland of *Gebel Agyllif* (improperly comprised by many travellers under the name of the desert of Bahinda, which belongs only to the more southern tract, through which the direct route from Dabbe to Kartoom leads) that we were led back to what may be called really ancient times. But here also the most ancient epoch, which has left any trace, is not that of the Ethiopian independent dominion, but of the Egyptian conquest of the country, probably during the reign of the XVIIIth dynasty. The rams which bear the name of Amenophis III may have been brought here by the later Ethiopian Kings from Soleb, where Amenophis had erected

a magnificent temple to his own genius, who is mentioned a
the inscriptions of those rams: but the great and splendid .t
of Aman at the foot of mount Barkal was constructed at lea
Rhamses II, the Great, and only repaired or restored by Tir
the name of Rhamses is frequently found among its ruins, a
numerous stones scattered around or used as tombstones by the
ves. Besides Tirhaka's, the names of several other Ethiopian kin
found among the ruins of the numerous temples that surroun
great one. They are most probably his immediate successors;
however belong to the later Meroitic epoch, which is also tl
the few pyramids found near the » sacred mountain «, as it is
in the ancient hieroglyphic inscriptions (corresponding perha
the Nysa of Herodotus, III. 97, the inhabitants of which wer
butary to the Persians) which has preserved its sacredness
considerable number of generations, being looked upon with
ration even now by the Schaigoea Arabs, for whom its neighbou
is a favourite burial ground. This is unfortanately one of the pri
causes of the continual destruction of the monuments, whicl
made great progress since Cailliaud's time, the well hewr
squared stones from the ruins being but too convenient as tombstc

« Tirhaka's name and buildings, then, are the most ancient tra
Ethiopian power that we can ascertain. But his works a
as those of all his successors, are so perfectly Egyptian in
style and character, that there can be hardly any doubt left o
having been executed by Egyptian workmen, sent here by th
queror, and who may have formed pupils among the Ethic
to propagate their art. Nor can we hesitate to vindicate to the
the extensive ruins of which are spread on both sides o
river, the honor of being the most ancient capital of Eth
prior to Meroe; strange as the fact is that in Greek and R
authors its mention occurs only at a later period. For its nam
Napata, as the hieroglyphic inscriptions prove beyond a doub
remains to be accounted for, why Herodotus should have k
the name of Meroe and not that of Napata.

« At the pyramids of Noori, on the western bank of the rive

were not able to find any inscription or sculpture the style of which would throw light upon the period of their erection; but from their whole appearance and manner of construction we had no doubt left, that they were the Necropolis of the ancient Napata at the time of its independence and spendour, and probably contained the ashes of the successors of Tirhaka.»

«It is more difficult to assign a certain date to a series of burial grounds and ruined pyramids, which extend from Gebel Barkal to the corner where the Nile is again taking its original northern direction, and which seem to have escaped the notice of former travellers. They are to be found at Tangasi (west), Kurroo (east), and Sooma (east), and are by the natives called, like those at Meroe, Tarabeels: they are however, unlike the last named, at present only high conical mounds, some of them consisting only of earth and rubbish, some it would seem of crude bricks, whilst others are built of stones of considerable size but not very regularly hewn; there is no trace left of a facing or casing, but before some of them the foundations of chapels or temples annexed to them are still visible. At Sooma are also the ruins of a not inconsiderable fortress, with very thick walls of crude bricks and unhewn stones, which would rather appear, like some others in the neighbourhood, to belong to the Christian era; as to the age of the pyramids, I will not venture an opinion.»

«In the province of Dongola, where we hardly expected to find any thing beyond the two well known colossi on the island of Argo, (which, though without an inscription that would afford a certain proof, must be considered as belonging to more recent, if I may say so, Meroitic times), we were agreeably surprised by the traces of a much remoter age. First, at the island of Argo itself, we found among the ruins the statue of one of those ancient kings, whom one can hardly assign to any other period than either the time of the dominion of the Shepherds, or that immediately preceding it; his name is Sebek Atep, and the style of the statue very fine. Then, at Kerma, on the eastern bank, a little below Argo, the massive construction, which Cailliaud and Hoskins imagined to be a fortress,

appeared beyond doubt to be a tomb of a very ancient date little further into the interior is another similar building, called the natives Deffufa, on the upper part of which are lying two la blocks of stone, which seem to have belonged to an obelisk, tho without inscription. These two tombs resemble in shape very m the Mostabat el Faraoon at Saqqarah, except that they are considera higher: they are surrounded by numerous other tombs, of wh however only the foundations can be marked; some of th round, some square, some oblong, and many of considerable mag tude. The whole has evidently been a vast cemetery, belonging some great city in the neighbourhood, of which even a few vesti may be traced: the scattered fragments of sculpture would indica by the style of their workmanship and of the few hieroglyp engraved on them, a very remote period.»

« I shall not dwell on the magnificent monuments of the XVII Dynasty found between Dongola and Wadi Halfa, highly interest as they are in their architectural and mythological details; I sl only mention Semne, a place which I think no former travel has done justice to. There we find, in the midst of the grand mountain scenery, not only the ruins of fine temples built kings of the same dynasty, but also the traces of immense wo of fortification executed at a much earlier period, by dynasty of the Sesertasens and Amenemhee's; which D.r Leps has proved to be anterior to the Shepherd kings, and to correspo to the XII Dynasty of Manetho. Several granite steles record exploits of Sesertasen III, who is worshipped in the temples as Lord and tutelar Divinity of the place. This peculiar reverence show to him by the later Pharaohs would be most easily explained, we suppose him to have been the first who laid a solid found tion for the Egyptian power in these parts, and by the erecti of this fortress, which may at that time have been the southe frontier of the Egyptian dominion, protected the country from invasions of their southern neighbours.»

« But the most interesting point connected with this locality, i

number of inscriptions engraved partly on the rocks, partly on the walls built against the mountain as substructions to the buildings. They are short, containing a date with a king's name from the above mentioned XII Dynasty (most by Amenemha III), and beginning with a hieroglyphical group, which at first sight it was evident could mean nothing but *the height of the Nile at that date*, being literally, Mouth or Opening of the Nile. We were first struck by these inscriptions on some fallen blocks on the eastern bank, where it was evident from the position of the inscriptions that they had been engraven before the stones had fallen; afterwards we found many of them on the eastern bank in their original place, but at a height which the Nile never obtains now, being no less than 9–10 mètres above the present highest water. These ancient watermarks therefore appear to prove that, before the time of the Shepherds, the Nile, in that *part of Nubia*, must have risen much higher than at present; and do support, I think, most conclusively the opinion, that at that period there must have existed in the Cataracts a bar to the river much greater than what is now to be found there; that owing to this bar the Nile in those times rose in Nubia, not in Egypt, to a height never attained now, and thereby formed the deposit of fertile soil, which we found in Upper Nubia at distances and heights wholly unaccountable from its present rise; that at a later period this bar was broken down by some great revolution, which also caused the fall of the above mentioned blocks, and in consequence of which the waters above the Cataracts were brought down to the same level as those below them, and thus deprived Nubia to a great exten tof the benefit of the inundation. For a more detailed account I must refer to D.r Lepsius' able development of his views in his report to the Berlin Academy of Sciences, where will also be seen the connection which he most ingeniously establishes between these watermarks, belonging almost exclusively to one reign, and the great works said to have been executed by king Mœris for the irrigation of the Fayoom and lower Egypt.»

« If we terminate this rapid and very incomplete survey of that part of our researches which belong to Ethiopia, I think we

can hardly come to any other conclusion than the following; that, the Egyptian dominion having been during the ancient em and probably under the XIIth Dynasty extended as far as Sem when afterwards the Shepherds made themselves masters of Eg or at least of its northern part, the native kings, driven into south, retired into Ethiopia, not, as it has been supposed, as s pliant fugitives and guests of the Ethiopian kings, but formed independent and not unimportant empire in Nubia, and thereby only preserved the civilisation of their fathers but first introdu it into Ethiopia; that when afterwards, starting from thence, t had driven ont the Shepherds and possessed themselves again the whole of Egypt, they extended their dominion also towards south, at least as far as Gebel Barcal or Napata, but lost this co try again under the weaker successors of Rhamses the Great; that then only this part of Ethiopia, having made itself indep dent, was formed into a Kingdom, of which Napata was the ce and the capital, and which may be called Ethiopian, but must be loo upon as essentially Egyptian in all its features (so much so ind that I am inclined to think that the reigning family may still h been of Egyptian origin); and that only afterwards civilisation t velled higher up the Nile, after Napata first Meroe becoming the ce of Ethiopian power, in the last period of paganism, and then, higher up and in still later times, Soba, the Capital of the Chris Kingdom of Aloa.»

« As for the races, who thus adopted the Egyptian civilisation refer again to D^r. Lepsius' development in his report, founded laborious and accurate researches on the languages of the differ populations that inhabit the countries south of Assuan.»

The thanks of the Society were tendered to the Revd Dr Abeken his highly interesting communication, and to A. C. Harris Esqr. his courteous conduct in the Chair.

Dr PERRON
Honorary Secretary.

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CATALOGUE

OF

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AND OTHER

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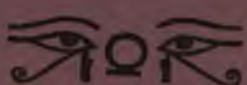

COLLECTED BY

SIR CHARLES NICHOLSON, D.C.L., LL.D.

&c. &c.

LONDON:
PRINTED BY REYNOLDS & CO., 15, OLD BROAD STREET.
1858.

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PREFACE.

THE Egyptian Antiquities described in the accompanying Catalogue were collected by Sir Charles Nicholson during a Tour made in Egypt in the year 1856-57. The Catalogue has been prepared under the superintendence of Joseph Bonomi Esq., F.S.A. Mr. Birch, the Director of the Department of Egyptian Antiquities at the British Museum, has kindly furnished Translations of some of the Papyri and Stelæ. The owner of the Collection is, however, under the most special obligation to his friend, the Rev. D. I. Heath, M.A., late Fellow of Trinity College Cambridge, who has given Translations of all the fragments of Hieratic, as also of considerable portions of the hieroglyphic writing, whether on inscribed mummy cloth, papyrus, or wood These are all found to be excerpts from the celebrated "Ritual, or Book of the Dead;" and they present, it is believed, the first occasion in which so large a portion of this ancient and mysterious religious formula has ever appeared in English. Some portions of the Greek inscriptions have been deciphered by Professor H. Malden, of University College, London; whilst the Coptic fragments have been most obligingly translated by C. W. Goodwin, Esq., M.A., of the Inner Temple, a gentleman distinguished for his philological attainments, and for his profound acquaintance with early Egyptian literature.

CATALOGUE OF EGYPTIAN ANTIQUITIES.

1. STATUE OF A SCRIBE IN A KNEELING POSITION HOLDING BEFORE HIM A TABLET.—The head-dress or rather fashion of the hair, is that of the scribes and officers of the court of the Kings of Egypt of the XVIIIth dynasty. The tablet is of the circular-headed form, and the inscription on it begins with the usual formula of funereal inscriptions. On the front are eight lines of hieroglyphics. Part of the third line, which contained the name of the person, has been purposely and anciently defaced; the fifth line of this inscription has also been picked out. On the back and the left shoulder there are some remains of the red pigment, with which the naked parts of the figure had been covered. The blue paint of the hieroglyphics has been restored. Fine limestone, 11 inches high.

2. PORTION OF A PERPENDICULAR INSCRIPTION IN HIEROGLYPHICS.

According to Mr. Birch, this is the end of the sepulchral formula for a person named Sa-Sati, auditor of plaints (judge) of the lord of the earth, i.e. king.

The forms of the letters are in the fashion of those of Thebes, of the XVIIIth dynasty. This fragment still preserves its original colours, except that the blue, being derived from copper, has turned to a greenish hue. The hieroglyphics are incised. Limestone, 10½ inches high.

3. THE UPPER PART OF A FIGURE OF OSIRIS, as judge of Amenti, holding in his left hand the flail, and in his right hand the pastoral

crook. On the head is the cap or crown of Upper Egypt, flanked by the two feathers of truth, the usual head-dress of this divinity. This bust is in the style of the period of the Greek kings of Egypt.—Bronze, 3¾ inches high.

4. Funereal Tablet, representing a woman making an offering to her deceased husband or father. Between the figures is a table, on which are placed some of the usual offerings. Below is a single horizontal line of hieroglyphics. The figures are in low relief, while the hieroglyphics are incised. Limestone, 8 inches high 6 inches wide.

5. Perfect Tablet, representing a man making an offering of cakes, fruits, and onions, which are placed on a table before the figure of a man sitting on a high-backed chair, the legs of which are carved in the shape of those of the lion. This person, the father of the man making the offering, holds a lotus in his left hand, and a kind of kerchief in his right. The man making the offering stands pouring out a libation to his deceased father, and at the same time holding in a kind of dish a trussed goose.

Above the figures are the two eyes and signet between them.

then two lines of hieroglyphics containing the usual formula.

"Peace offering to Osiris, the eternal ruler, who gives meals of food and drink, flesh and fowl, all good and clean things, to Nebames the justified."

Limestone, 9 inches high, 6¼ wide.

6. Portion of a Tablet representing a man in the act of adoration, and behind him a woman standing inhaling the perfume of the *lotus* flower. Above their heads are three lines of hieroglyphics placed horizontally, and to be read from the right hand corner.

7. Tablet representing a Man and Woman sitting on a Seat raised on a Dais, with their children standing in a row on the opposite side of the table of offerings.

The offerings upon the table are composed of a bundle of onions, a cucumber, a basket of grapes, and some cakes. The children of the deceased parents consist of four sons and one daughter: each figure has its name written in front.

Below are two lines of hieroglyphics placed horizontally, to be read beginning at the right hand, although the hieroglyphics face the left. The figures of this tablet are not above 3½ inches high, carefully sculptured in low relief. The ground is painted a yellowish tint. The hieroglyphics are incised. Limestone, 11 inches wide, 5¾ high.

8. Portion of a Tablet of Terra Cotta. It consists of six horizontal lines of hieroglyphics not impressed, but cut into the surface of the tile after it was baked; and in this particular differing from the hieroglyphics on the conical seals (see Nos. 61, 62, 63), which were always raised and impressed on the surface while the clay was soft and impressionable. The fragment is also curious, as being only part of a large inscription in a material, which was by no means ordinarily employed for inscriptions of this nature.—Red terra-cotta slab, 6¾ high, 6 wide.

9. Fragment of a Mohammedan Tombstone from among those in the ancient cemetery near Assuan, among which there are some of the year 500, of the Hejira, or about 1130 of our era. This fragment is made of the sandstone of Nubia. The only legible word seems to be the last word of the usual formula for beginning documents among the Mohammedans, namely, the first words of the Koran:

The great accumulation of tombs, and such engraved stones, is said to be the consequence of a battle which the natives of Assuan had with a force, chiefly composed of the Bishareen, which attacked from the side of the desert. *See Quatremere de Quincy, Notice sur les pays voisin de l'Egypt.*

10. Small portion of a Tablet representing Two Men carrying Offerings. This fragment is in the ancient style of work, probably of the time of Thothmosis III., B.C. 1500; it is in Theban limestone, 8 inches wide, 5 high.

11. Fragment of a Tablet in grey Granite, engraved on both sides with hieroglyphics in vertical columns. On one side, the word for Thebes, occurs twice.

12. Portion of a Tablet representing Two Men sitting

ON ORNAMENTED CHAIRS, AND INHALING THE FRAGRANCE OF THE LOTUS. The usual ring and the two eyes (see No. 5,) occupy the upper part of the tablet; then follow the figures in relievo; and then the hieroglyphics in perpendicular lines.

13. STATUE OF A MAN ENVELOPED IN A FRINGED GARMENT, LEAVING HIS RIGHT ARM EXPOSED. He is sitting on the square seat of ancient form. A column of hieroglyphics is scratched on the obelisk at the back.

This form of dress is very rare in sculptured figures. It probably represents a simple piece of linen cloth with a fringe (see No. 349), which from an examination of a great many mummy cloths, seems to have been woven on to one edge.

The head and feet are wanting. Black granite, 7½ high.

14. HEAD OF A STATUE OF OSIRIS of the Ptolemaic or Roman period, as the style of work indicates.

This fragment is remarkable as a geological specimen. It is of talcose slate, with octahedral crystals of magnetic iron imbedded in it.

15. HEAD OF AMUN-RA, THE PRINCIPAL DIVINITY OF THEBES. The groove on the top of the cap has been for the insertion of two tall feathers the characteristic head-dress of this divinity. The feathers were probably made of wood, as there are the remains of a wooden peg in one of the holes, by which they were attached to the cap. The place of the eyes has likewise been excavated for the insertion of some other material.

Imperfect statues of this god made of various materials are not uncommon. This probably belonged to the period before that change in the religious opinions of the Egyptians, when, as it would appear, all these statues were broken. (See No. 43.)

It is in a dark limestone, somewhat resembling the Purbeck marble of England, 2¼ inches high.

On the same stand, is the lower part of a standing figure, made of a similar material.

16. HEAD AND SHOULDERS OF A STATUE OF ISIS NURSING HORUS. The eyes have been of some other material. This statue has been anciently mended. Dark limestone, 7 ins. high.

17. A STATUE OF A FEMALE, in the ancient style of work, and of the best period of Egyptian Art. Unfortunately, there is no

inscription, and the head and feet are wanting. Slatestone, 15 ins. high.

18. PART OF THE FIGURE OF A CROCODILE, (Sebec) on an altar, limestone, 3¼ inches high.

On the same stand is inserted a fragment of a statue of a royal personage, which has been a work of considerable beauty; the ear and corner of the head-dress alone remain.

It is of hard limestone, 2½ inches high.

19. PART OF THE HAND OF A STATUE, the size of life, of a Divinity or Royal Person, as is evident from a piece of the royal plaited dress being attached. Black granite, 5 ins. long.

20. PLINTH OF A STATUE. The two feet and two lines of hieroglyphics. Limestone.

21. SMALL STATUE OF A FEMALE in a beautiful style of work. The lower half is wanting. Behind is a square block, on which is a column of hieroglyphics. Hard green stone, 4¼ inches high.

22. FRAGMENT OF THE STATUE OF AN EMBALMED PERSON.

The left hand is wanting, but in the right is the hoe and the cord attached to the seed-bag that is carried over the left shoulder.

Only four lines of an inscription, which begins at the back with the usual formula in full, remain. The hieroglyphics are engraved in outline. Clay stone 4 inches high.

23. MUMMY CLOTH inscribed with several chapters of the ritual for the dead in the hieratic character, and accompanied with illustrations in outline over each chapter. The piece of linen was in one length of twenty feet four inches, and about four inches wide, but is now divided into eight lengths for better preservation and exhibition. A chemist of London has lately discovered that the ink used by the ancient Egyptians for writing on linen, is a compound of nitrate of silver. The following identification and remarks are by the Rev. D. I. Heath. The reading on the long piece of linen marked No. 23, begins at the bottom.

The subject-matter contains the chapters of the Book of the Dead, from the twenty-sixth to the thirty-eighth inclusive, but the vignettes are all different from those shown in Lepsius's published edition. The name of the deceased was HEMET-UNNA, which may be interpreted "The Duck appears." The titles to these chapters are as follows:—

The Chapter on giving the heart of so and so its name in Purgatory.

The Chapter on not allowing the heart of so and so to take its nan in Purgatory.

The Chapter on not allowing the heart of so and so to take its pla in Purgatory.

The Chapter on not allowing so and so to keep his heart in Purgator

The Chapter on not allowing the heart of so and so placed in Purgi tory to resist.

The Chapter on driving back the crocodile which comes to snatch th food of so and so in Purgatory.

The Chapter on driving back the crocodile that comes to snatch th food of a soul placed in Purgatory.

The Chapter on driving back all serpents.

The Chapter on so and so not being allowed to drink in Purgatory.

The Chapter on so and so not being allowed to eat in Purgatory.

The Chapter on driving back the tortoise.

The Chapter on driving back the goddess Milt.

The Chapter on living by breath in Purgatory, spoken to repel th goddess Milt.

24. Fragment of the cover of the Mummy of a Royal Lady. It consists of the right ear and part of the right cheek, with a portion of the head-dress. It is made of several layers of linen plaster, and gum, moulded into the human form, and then gilt Within this case was the embalmed body of the person, enveloped in cloths of different textures, sometimes inscribed and sometimes not, according to the rank of the person or fashion of the period. This case was usually placed within a wooden sarcophagus, highly decorated with significant emblems and hieroglyphics, and again within one of stone, also sculptured and inscribed.

25. Two Frames containing fragments of Enchorial and Greek Papyri.

26. Mummy of a little Girl in its inner wrappings, many o which are of dyed linen, principally blue and red, and enclosing *two folds of papyrus* (See Sketch 26 A) inscribed in the hieratic character. Over the face and upper part of the chest are the remains of the linen pasteboard cover, which has the face gilt From the style of decoration it is probable this mummy is of the Greek period. The mummy as it appears in its inner wrapping

is about three feet six inches long. The above-mentioned pieces of papyri having been removed from the mummy, and stretched and mounted, were translated by Mr. Birch, of the British Museum, as follows, it is an address to Osiris, spoken by Haranth a daughter of the lady of the house Ouer or Ta-ur.

I am the Sun when He rises, I am Tum (or Atum) when He sets. I am Osiris, who is the dweller of the West, great god, lord of the East—guard me (ye) guardians of the gate of the Empyreal region? The guardians of the house have opened to me, turning with the guardians of the Empyreal gate. The guardians of the judgment hall of Truth have accepted this my good name for ever and ever.

The second papyrus appears only to be a piece of a whole, for the upper line is the end of a phrase. . . . . "not corrupting nor failing the Soul for ever." The under line reads . . . . "a good funeral, thy bones firm thy flesh increasing."

The other side reads . . . . "the words of the Osiris Haranth justified, who is born of Ta , . . . ur."

HYMN OR RITUALISTIC CHAPTER TO THE GODS.

Hail to Osiris who dwells in the West, great God, Lord of the East!
Flourish the name of Atum Lord of Annu!
Flourish the name of Shu in the book of the upper House in Annu [Heliopolis]!
Flourish the name of Tefnu within the lower abode of Annu in !
Flourish the name of Seb in the place of the evil!
Flourish the name of Nu in the place of Shens!
Flourish the name of Osiris who dwells in the West, in the East!
Flourish the name of Isis in the region of the great winds!
Flourish the name of Nepthys in the . . . . . a good funeral, may his bones remain, his flesh augment!

This seems of the same age as the other: both being about A. D. 90, or Trajan,

27. A Wooden Case containing the Mummy of a Female who was a Priestess of one of the Temples.

On the lid or upper half of this mummy case, the figures of the divinities that occupy the compartments on each side the centre divisions are in relief, while the representations on the side walls of the

lower half of the case are only painted. The face of the mummy is well modelled or carved in the wood of the cover, and painted of a yellow colour. with a slight tinge of red in the cheeks. The eyelids and eyebrows are painted blue, in imitation of the fashion still prevalent in the east of blacking the eyelids; but neither in the eyebrows nor eyelids is the pigment carried beyond the outer canthus. On her head is placed a bouquet of the lotus flower, and over her copious blue tresses she wears a wreath composed of the leaves of the same flower, and some similar ornaments confine the two large tresses which hang down in front. Upon these repose two large globular earrings. Her arms are crossed below her breast over an ample necklace, composed of lotus flowers and lotus leaves, interspersed with large round beads. Just below the necklace, is the scarabœus, with outstretched wings, and on each side of it is a picture of Osiris on his throne, accompanied by a goddess, in front of whom, in one picture, stands Isis, and in the other Nephthys, with wings attached to their arms. Immediately below this is a female divinity on one knee, extending her arms, to which likewise are attached extensive wings. Then follow, down the centre, four compartments containing the scarabœus, and on each side four other compartments, with representations of Osiris, seated on his throne, with a goddess standing behind it. Still lower, on the right side, are the ape and hawk-headed divinities of Amenti, while on the left, are the jackal and human-headed divinities. Lastly, Anubis, in the form of a jackal, at his post at the feet of the mummy, as guardian of the body. The spaces between all these compartments are filled up with the usual legends and sentences taken out of the ritual for the dead, and other significant ornaments. All round the upper part of the walls of the box is a row of snakes—the urœus or cobra, with the neck erect and inflated, and between each is the feather of Truth. Below this significative-border, the walls of the box are divided on each side into six compartments, not counting one at the head, immediately over which is the emblem signifying life, in the place of a snake. This compartment contains a picture of the buckle or fastening of the waist and on each side is the symbolic eye —and a figure of the goddess Nephthys, known by the emblem on her head.

The first compartment on the right side of the mummy case, is occupied with the subject of the deceased, under the form of a headless person, who, in the place of the head, carries the feather of Truth, standing

before the figure of a Hawk, behind which is Nephthys. These figures are under a canopy, supported by the figure called a nilometer.

Two lines of inscription separate this picture from the next compartment, which occurs about where the shoulder of the mummy would be. It represents the same headless person standing before Osiris, who is seated on his throne holding the crook and flail, and wearing the cap of lower Egypt, adorned with the two feathers of Truth.

Behind the throne stands a goddess, and between the headless figure and Osiris is an altar, on which are some offerings. A single line of inscription separates this from the next picture, which occurs about the place of the elbow, and is exactly similar to the last. Two lines of inscription separate it from the next compartment, in which is figured Osiris seated on his throne as Judge of Amenti, accompanied by the same goddess; while before him, at the foot of the throne, is a table with offerings, placed just within the shrine that incloses the divinities. Advancing towards the judge is the deceased lady bearing an offering. She is preceded by Thoth, and behind her stands a snake-headed god, wearing the cap of Osiris, and over whose head is the winged eye

The figures in this compartment are accompanied by hieroglyphics. The next picture is separated from that last described, by two lines of hieroglyphics; it represents the Scarabœus sacer, with expanded wings, in a boat, below which, as it were under water, is the great serpent. A repetition of the same two lines of hieroglyphics bounds the compartment on this side, and separates it from the next picture, representing the deceased, accompanied by the snake-headed divinity, and the headless figure bearing an offering, and apparently being introduced by the goddess of Truth to the goddess of the Sycomore, the tree of the waters of life. Three lines of hieroglyphics terminate this side of the lower half of

the box, or mummy case. The wood of which this sarcophagus is mad is the Ficus Sycomorus, now called in Egypt, Elgemaise.

The interior of the case is highly decorated with emblematica figures, serpents, and stars.

28. Mummy Case, and Mummy of a Man.

This case, which contains the mortal remains of an ancient inhabitan of Egypt, is ingeniously constructed out of pieces of sycomore wood stucco, and canvass, formed into the prescribed shape of an embalmed person. Probably it was placed within a stone case of the same form The whole is entirely covered with figures and hieroglyphics, from the form and style of which the case is presumed to be about the period of the Psammetici.

The face is painted red, the color which the artists of Egypt adopted for the complexion of the male population of that country. The eyelids and eyebrows are elongated towards the ears, and are painted of a blue color, as is likewise the massive hair. There is a hole in the chin for the insertion of a beard of the form of that of Osiris. On the top of the head is painted the sacred Scarab, and the hair is brought down in front, in two massive locks over the breast, which is covered with an ample necklace, composed of beads and lotus leaves. Below the necklace is a composite figure, with the head of a ram, and the body and wings of a vulture, which stretch over the mummy. Then follows a double series of small compartments, in which are depicted certain divinities, among whom are the four genii of Amenti, and lastly, at the feet, is the figure of a jackal. Several lines of hieroglyphics occupy the rest of the surface of the case till within a little of the under part, on which is painted a large figure of the goddess of the Western Region, her arms furnished with ample wings, and stretched out to receive the dead. She stands on the well known figure, signifying splendor.

29. Mummy Case of Cedar, from Memphis, shaped into the prescribed form, the lid fitting closely without the intervention of canvas or stucco. There are no remains of paint on this case, if we except the stains of red pigment on the face, but there are distinctly to be seen indications of the religious emblems and hieroglyphics with which this case was adorned, the fashion of which appears to belong to the same period as that last described, No. 28.

30. Mummy of a Cat. Bundles of linen made into the form of the mummy of a cat are not unfrequently found. This, however, is not an ancient forgery, but contains a real cat.

31. Legs of a Mummy of a Child, in the highest state of preservation, and in the best mode of embalming.

32. The Embalmed Head of a full-grown Young Man. Remarkable for a kind of seal placed on the right parietal bone, near the sagital suture. This seal, which is of an oval form, seems to bear the impression of a Scarabœus and has been covered with gold leaf much alloyed with copper. The eyes have also had a smaller round seal placed on them, likewise covered with the same metal. The double thread, coarse canvas wrappings, have been partially removed from the cheek and back of the head, disclosing a scanty reddish beard, and coarse hair of the same complexion, which makes it almost certain that this is the head of a foreigner, and not improbably an Israelitish inhabitant of Lower Egypt, one of whom it is said, "Egypt shall gather them up, Memphis shall bury them." Hos. 9. 6.

The contents of the cranium were removed through the nostrils by breaking up the ethmoid bone, and that of the great cavities of the body through an incision in the left side. Then, as it would appear in this class of mummy, the whole body was immersed in bitumen, or pitch liquified at a very high temperature, and afterwards suffered to drain off, the body being placed horizontally on its back.

During the exhibition of Belzoni's antiquities at the Egyptian Hall, London, a copy of the verses here inserted were posted by an unknown hand * on the case of an unwrapped mummy of a man.

And thou hast walk'd about (how strange a story!)
In Thebes's streets three thousand years ago,
When the Memnonium was in all its glory,
And time had not begun to overthrow
Those temples, palaces, and piles stupendous,
Of which the very ruins are tremendous.

Speak! for thou long enough hast acted Dummy,
Thou hast a tongue—come let us hear its tune;
Thou'rt standing on thy legs, above ground, Mummy
Revisiting the glimpses of the moon,
Not like thin ghosts or disembodied creatures,
But with thy bones and flesh, and limbs and features.

* But since ascertained to have been Horace Smith.

Tell us—for doubtless thou canst recollect,
  To whom should we assign the Sphinx's fame?
Was Cheops or Cephrenes architect
  Of either pyramid that bears his name?
Is Pompey's pillar really a misnomer?
Had Thebes a hundred gates, as sung by Homer?

Perhaps thou wert a mason, and forbidden
  By oath to tell the mysteries of thy trade;
Then say what secret melody was hidden
  In Memnon's statue which at sunrise play'd?
Perhaps thou wert a priest—if so, my struggles
Are vain, for priestcraft never owns its juggles.

Perchance that very hand, now pinion'd flat,
  Has hob-a-nobb'd with Pharoah glass to glass;
Or dropp'd a halfpenny in Homer's hat,
  Or doff'd thine own to let Queen Dido pass;
Or held, by Solomon's own invitation,
A torch at the great Temple's dedication.

I need not ask thee, if that hand, when arm'd,
  Has any Roman soldier maul'd and knuckled,
For thou wert dead, and buried, and embalm'd,
  Ere Romulus and Remus had been suckled:—
Antiquity appears to have begun
Long after thy primeval race was run.

Thou could'st develop, if that withered tongue
  Might tell us what those sightless orbs have seen,
How the world looked when it was fresh and young,
  And the great Deluge still had left it green—
Or was it then so old, that History's pages
Contained no record of its early ages?

Still silent, incommunicative elf?
  Ar't sworn to secresy? then keep thy vows;
But prythee tell us something of thyself,
  Reveal the secrets of thy prison-house;
Since in the world of spirits thou hast slumbered,
What hast thou seen—what strange adventures numbered?

Since first thy form was in this box extended,
  We have above ground seen some strange mutations;
The Roman empire has begun and ended,
  New worlds have risen—we have lost old nations,
And countless kings have into dust been humbled,
While not a fragment of thy flesh has crumbled.

Didst thou not hear the pother o'er thy head,
  When the great Persian conqueror, Cambyses,
March'd armies o'er thy tomb with thundering tread,
  O'erthrew Osiris, Orus, Apis, Isis,
And shook the pyramids with fear and wonder,
When the gigantic Memnon fell asunder?

If the tomb's secrets may not be confess'd,
  The nature of thy private life unfold:—
A heart has throbb'd beneath that leathern breast,
  And tears adown that dusky cheek have roll'd:
Have children climb'd those knees and kiss'd that face?
What was thy name and station, age and race?

Statue of flesh—immortal of the dead!
  Imperishable type of evanescence!
Posthumous man, who quitt'st thy narrow bed,
  And standest undecay'd within our presence,
Thou wilt hear nothing till the Judgment morning
When the great trump shall thrill thee with its warning.

Why should this worthless tegument endure,
  If its undying guest be lost for ever?
O let us keep the soul embalm'd and pure
  In living virtue, that when both must sever,
Although corruption may our frame consume,
The immortal spirit in the skies may bloom.

33. Fragment of the Pasteboard Canvas Covering of the Mummy of a Female. The face is gilt and the hair painted blue.

34. A coarse Terra Cotta Vase, of a globular form, such as are seen in the hands of the king in making offerings to

the gods, and in the hieroglyphic inscriptions. The prenomen of Thothmosis III. B.C., 1500, is impressed on this vase in rudely executed hieroglyphics. The vase is 5⅝ inches high.

35. Coarse Terra Cotta Vase, containing the mummy of an Ibis from the Ibis pits at Sakkara. The cover has never been removed, for the ancient plaster is unbroken.

36. Ditto, from the same locality, but opened.

37. A Canopic Vase,

With human head cover, and five lines of hieroglyphics, perfectly distinct, placed vertically. It is in oriental alabaster, a hard and beautifully water-marked limestone, found in great abundance in the margin of the desert on the eastern side of the Nile, about a hundred miles south of Cairo, at a place anciently called Alabastron; whence, reasonably, the name of the substance and of the manufactured article, as in all probability the vases so called were made in that place. The town of Alabastron was situated in the Cynopolite nome. See Chronology and Geography of Ancient Egypt, by S. Sharpe, Esq. It was usual to place four jars, or vases, which contained portions of the viscera of the embalmed person, with the sarcophagus in the tomb; these vases had each a different cover and name, viz:—

Amset, *human-headed.*
Hape, *baboon-headed.*
Sioumautf, *jackal-headed.*
Kebhsnauf, *hawk-headed,*
and they were called the genii of Amenti.

38. Portrait Statue of a Scribe, in soft calcareous stone. He is seated on a cushion, his left knee raised, on which he holds with his left hand, the roll or volume of papyrus, which is kept sufficiently tight to write on, by being passed over the thigh. The right hand is raised, holding the stylus, or brush, to his mouth, whilst considering the sentence to be written. There are well cut hieroglyphics on three sides, and on the top of the plinth, and also on the papyrus. The head and arms have been restored. The following is a translation by the Rev. D. I. Heath:—

(On the volume) "Queen of Heaven, Ruler of Earth, may she give life, health, and strength, to the songsters of her holiness in the train of the good old man, and a good burial in Hades. I am the priest of the Queen of Heaven; may she cause victuals to be served for me (on the top of plinth), and milk to drop from the jug. May I live as a god

among them by gift of—." The continuation of this part of the inscription would have been on the front of the plinth, where also the name of the person represented would have occurred, all which have disappeared by time or violence. (On the right thigh), "May the presidents of the choristers of Amen." (On the plinth, very much defaced), "Ta Sha, son of a Scribe, A(u)ee."

39. HEAD OF A STATUE in dark granite, 9 inches high.

40. THE UPPER PART OF A FFMALE STATUE. This statue was in the sitting position, and probably of an important personage.

The style of work is that of the late Greek or Roman period. Syenite, 19½ inches high. The head and left arm have been restored.

41. UPPER PART OF THE STATUE OF THE WIFE OR DAUGHTER OF TIRHAKAH, KING OF ETHIOPIA (see Isaiah xxxvii. 9, and 2 Kings, 19.)

Who marched to the assistance of Hezekiah, King of Judah, when the territory of that sovereign was invaded by Sennacherib, king of Assyria. This statue was probably broken at the time of the Babylonish invasion of Egypt, under Nebuchadnezzar, which happened only a few years after the reign of Tirhakah, or at the subsequent invasion, under Cambyses.

The entire face is modern. She holds in her left hand the flower

or instrument carried by royal ladies. On the plain part at the back are the remains of an inscription in two columns of beautifully formed characters, in which the name of Tirhakah occurs, after which would have followed the name of the person represented, as may be conjectured by the character immediately below the cartouch, which usually

precedes the ovals containing the names of queens, so that if this statue represents a daughter of Tirhakah, as Mr Birch is inclined to suppose, from the circumstance of the king's name appearing first, she must also have been the wife of a king.

The statue has been in the erect position.

Black granite, 23 inches high.

This fragment was bought at Thebes.

42. THE FEET AND PART OF THE PLINTH OF THE STATUE OF A QUEEN, for on the pedestal or plinth was a figure of Nilus,

the sustainer of the throne of Egypt, bringing the Papyrus, the Lotus, and three water jars. The feet are well executed. The statue was in a walking position, and must have been about three feet high. Alabaster. A portion of the pedestal has been restored.

43. Fragment of a Granite Statue of the Queen of Egypt who was the Wife of Psammetichus III.

The Pharoah-Hophra of the Bible mentioned by name, by the prophet Jeremiah — xliv. 30 — and again in chapter xlvi. 2, when this Pharaoh was with his army "by the river Euphrates in Carchemish, which Nebuchadnezzar king of Babylon smote, in the fourth year of Jehoiakim the son of Josiah king of Judah," and alluded to twice in the same chapter, as well as in the book of Ezekiel — xxix. 23. The fragment consists only of the right hand and part of the body of the statue; but fragmentary as this piece of antiquity is, those few signs in the oval at the back identify it with indisputable certainty, as the statue of the wife of Pharaoh-Hophra, and a work of art of the period, giving to it an importance as a tangible evidence of the truth of Scripture history, that makes it of great value. We read — Jer. xliii. 13, images in the temples of Egypt were broken at the time of the Babylonish invasion which took place about eight years after the death of Pharaoh-Hophra, at which time, this statue, of the wife of a king who had been so recently allied with the enemies of the invader, would be an object of peculiar vengeance, and, therefore, so greatly mutilated. This name differs slightly from that of the same queen given in the "Chronology and Geography of Ancient Egypt," by Mr. S. Sharpe.

44. Fragment of the large fallen Obelisk of Karnak. The companion obelisk of which this is a fragment is one block of Syenite, or rose-coloured granite, ninety-three feet long, eight feet square at its base, and six feet square at the base of the pyramidion. See Transactions of the R. S. L., vol. I. Second Series, p. 158.

45. Fragment of soft Limestone from the Apis cave, near Sakkara, on which is an inscription in the enchorial character.

46. Fragment of an inscription from the Tomb of a Priest, in the *nummulite* rock of the locality of the great pyra-

mids of Ghiza. This stone will be found extremely interesting as a geological specimen.

47. Head of the Dog-faced Baboon. This is the cover of one of the four jars that contained the viscera of the mummified person in whose tomb it was found. The baboon-headed god of Amenti was called Hape.

48. Human-headed Cover of another of the Four Jars. This divinity of Amenti was called Amset.

49. Fragment of the Statue of a Mummified Person, in a beautiful style of Egyptian Art. This figure bears none of the emblems which are common to the more ordinary figures of the same class, nor has it the curved beard. The work and the hieroglyphics seem to be of the time of Psammetichus—Limestone, 8 inches high.

50. Rude Statue of a Person in the Dress of a Scribe of the Eighteenth Dynasty. Lime-stone, 7¾ inches high.

51. Perfect Funereal Tablet. In the semicircular top is the arch-formed heaven and the winged globe. Below is a man making an offering and prayer to three of the divinities of Egypt, namely, Osiris, Horus, and Isis. Below this again are three women and a man, probably the children of the person in the compartment above. Three lines of inscription placed horizontally terminate this tablet.

52. Tablet dedicated to Osiris in the 26th Year and 3rd Month of the Reign of Amasis. The Royal name occurs twice, once in the first column, as at A, and again in the seventh column—, B. The number of years is expressed, not in the usual cyphers, but by a sign or hieroglyphic which is used to signify light or rays.

A

B

A succession of these triangular forms is usually seen proceeding from the figure of the sun, and in harmony with this idea the emblem, is sculptured on the sides of the only opening for light in the ceiling of a dark chamber in the temple of Dendera. Possibly, in the highly figurative writing of Egypt, the hiero-grammatist intended to convey an idea of the splendour of the reign

of Amasis by the use of this figure, and to say in the 26th period of splendour, or year of the reign of Amasis, &c. &c.

The circular part of the tablet is occupied by the dedication to Osiris. Then follow eight vertical lines of inscription, and one horizontal line at the base of the tablet. The hieroglyphics are coarsely engraved intaglio on a slab of limestone, 22¾ ins. high, and 12 wide.

53. TABLET BEGINNING WITH THE VERY USUAL FORMULA NAMELY, THE TWO EYES, AND THE SEAL OR RING. (See No. 5.) To this succeeds a young man and a woman making an offering to a person seated on an ornamented chair, holding in his left hand a lotus, and in his right a fold of linen. At the foot of the elevated dais or platform on which the chair of the seated person is placed, is a table with a bundle of onions, the leg of a gazelle, and some cakes. Over this a young man is pouring a libation. Two lines of hieroglyphics terminating below in a short sentence, complete this tablet. It is of Theban style, and retains much of the ancient pigment. Of soft limestone, 17 ins. high and 11¾ ins. wide.

54. THE LEFT BREAST AND PENDANT SHOULDER-PIECE OF THE HEAD-DRESS OF A ROYAL PERSON. Granite, 7½ ins. high.

55. PORTION OF THE HEAD OF A STATUE IN GRANITE, that must have been of some consideration, as it has been most ingeniously restored by the ancient Egyptians, from which circumstance it probably represented one of those divinities which fell into disrepute, and in a subsequent reign were restored to favour.

56. FIGURE OF OSIRIS SITTING ON HIS THRONE AS JUDGE OF AMENTI. It is of steatite, about 5 inches high. The head is modern.

57. THE COVER OF A BASKET MADE OF THE PALM LEAF—a manufacture still carried on in Egypt, particularly south of Assuan.

58. EXTREMELY RARE TERRA COTTA OF A LATE EPOCH, representing a woman as entombed after the Greek or Roman fashion. On her right side is her mirror placed on a stool; on

her left are two vases and two cakes. Rude work, 6 high; 4, wide.

59. THE UPPER PART OF THE STATUE OF A WOMAN. Terra cotta. 4½ high.

60. RUDE FIGURE OF A HORSE'S HEAD IN TERRA COTTA. It seems to have belonged to a vase.

61. FRAGMENT OF A SQUARE-FORMED MASS OF BAKED EARTH, on the end of which are impressed four lines of hieroglyphics placed horizontally, and bounded by a circle. This is one of those stamps or seals of terra cotta that are usually conical in form, and like most of these conical seals has been dipped in a red liquid which has stained it 2¾ inches above the surface on which the hieroglyphics are impressed. The base is 4 inches in diameter.

62. FRAGMENT OF A CONE, ON THE BASE OF WHICH HAVE been impressed two square cavities containing hieroglyphics.

The base of this cone is 2¼ inches in diameter.

63. ANOTHER FRAGMENT OF A TERRA COTTA CONE, of a light-coloured clay, on which three lines of hieroglyphics, arranged perpendicularly, are impressed. The object or use of these cones is not known. They are found in great abundance on the western side of Thebes. The king is often represented in the sculptures on the walls of the temples, as offering some object to the divinities precisely of the shape and usual size of these cones —holding the base in the palm of his hand. Cones of terra cotta, but very much smaller than those of Egypt, the base being dipped in variously coloured vitreous glaze, have lately been found inserted into the clay walls of some Assyrian buildings, forming patterns, and at the same time protecting the wall from the effect of rain.

64. GLOBULAR TERRA COTTA VASE, precisely of the form of those seen in the hands of the king, and in the hieroglyphics. (See No. 34.) 4 inches high.

65. PIECE OF WOOD CARVED INTO THE SHAPE OF A VASE, with a handle, and painted to imitate granite of the rose colour. 7½ inches high.

66. VASE OF TERRA COTTA with long neck and handle.

The handle is broken. This vase is of Greek form, 5½ inches.

67. Terra Cotta Vase with two handles. The body of the vase is circular in one aspect, and gibbous in another, 4¼ inches.

68. Vase of Hard Black Earthenware, 5½ inches

69. Solid piece of Wood turned in a shape imitating an unguent vase and its cover. It has an illegible inscription in two short lines painted on it. The whole has been colored to imitate the Alabaster vases, and covered with a resinous varnish which has turned excessively yellow. It is 6½ inches high.

70. Rudely executed Figure of Osiris, or of a mummified person. It is painted white, and has a line of hieroglyphics down the front and back. In the fore part of the pedestal is a square excavation, the cover of which is shaped into the form of a hawk. The figure is of sycomore fig wood, 14¾ inches high, and the pedestal, of the same wood, 13 inches long.

71. Similar Figure and Pedestal, but less decorated, and smaller. Sycomore fig wood, 11¾ inches.

72. Figure of Isis in a kneeling position. The face is entirely corroded, and there is only a slight stain of the former painted decorations. 12 inches high, and of Sycomore fig tree wood.

73. Figure of Isis in a like position, of excellent sculpture, probably of the Greek period. Sycomore wood, 12 inches in length.

74. Rude Figure of a Mummy, no inscription, Sycomore wood, 8¼ inches.

75. Figure of a Mummy with an inscription down the back front, and sole of the foot in black pigment, on the bare wood, It is 8 inches high.

76. Statue of a Cat in Sycomore wood, 7¼ inches.

77. Fragment of a Mummy Case. On the inside of the case, were the shoulders of the mummy rested, is depicted

a man habited in garments made of the fine linen of Egypt, pouring out a libation over a table of offerings placed before Osiris. Among the offerings is a bundle of young onions, an undistinguishable vegetable, the leg of a gazelle, the head of an ox, a basket of flat cakes, the ribs of some quadruped, a pomegranate, an oval cake with seeds, a basket made of the same

material, as the specimen No. 57, containing picked grapes, then another oval cake, a bunch of grapes, and two circular cakes. Underneath the table is an emblem usually placed before this divinity. An inscription in nine lines occupies the space between the mortal and the god, six of which relate to the former. The piece of wood on which this ancient picture is painted is 24 inches high, and 17 inches wide.

78. Lower part of the same Case, in which are two cartouches containing varients of the name of Amunothph III. B.C. 1250, with which period both the style of work, and the costume of the figure in the former piece of the sarcophagus agree. Between the cartouches is the figure of the God of Periods, holding two palm branches, to which are pendant the hieroglyphics of life and stability. This piece of wood is 22 inches high, and forms the back part of the sarcophagus, where the legs and feet of the mummy rested. Two figures of Anubis occupy the lower division.

79. Funereal Tablet painted on wood. It represents a female in the attitude of prayer before Ra and the four genii of Amenti, placed in the following succession. The human-headed, the monkey-headed, the jackal-headed, the hawk-headed. Five lines of hieroglyphics placed horizontally fill up the remainder of the space; 20½ inches high, 13½ inches wide.

80. The Canvass Pasteboard Cover of the upper part of the Mummy of a Lady; of the Roman period. The purple stripe about an inch wide on the tunic, is common to the figures painted on the walls of the Christian Catacombs of Rome, Besides this decoration on the tunic, is a brown colored square ornament on one edge of the outer garment with certain white lines placed systematically from the edge inwards. A veil of ornamented tissue is also represented on the head, to which part of the female dress of this period St. Paul alludes in the epistle to the Corinthians (1 Cor. xi. 10). There are also an ornament round the neck, a vase in the right hand, and some flowers in the left. It is not improbable that this mask belonged to the embalmed remains of a Christian inhabitant of Egypt in the time of the Apostles, or soon after.

81. Funereal Tablet representing a Man in the attitude of prayer before Osiris, Ra, Isis, and the four genii of Amenti who stand in the approved succession. Four lines of hieroglyphics placed horizontally, complete this tablet. 16 high; 9½ wide.

82. Fragment of the back of the lower part of a Mummy Case, in which the buckle or bow of the waistband is the leading feature. 15½ by 13½.

83. Two Pieces of Canvass Pasteboard, part of the inner covering of a Mummy.

84. Part of the Wall or Side of the Outer Wooden Case of a Mummy of the same period as No. 27. It represents an offering composed of a lotus flower and three cakes, placed in the shrine of two of the genii or gods of Amenti, namely, the jackal-headed and the hawk-headed. Over the offering is the human eye, with the wing.

85. Fragment of the First Chapter of the Ritual, written in a beautiful hieratic handwriting, and adorned with highly finished illustrations in outline.

From the style of this manuscript, and the forms of the figures, it is of the time of the Psammetici, or early Greek period. The large illumination at the head of this chapter represents Osiris seated on his throne, under a canopy supported by columns of the ancient order. Before him would be a representation of the deceased, making offering and prayer. The god in this drawing is habited as a mummy, covered with that network of beads common to mummies of the more ancient period attributed to the volume. The main lines are thick and carefully defined, while the minor and interior are thin and clear. The throne is highly decorated with the prescribed ornamentation for its sides and borders, and the square is precisely occupied with the heart-shaped emblem and its appendages, signifying upper and lower Egypt; on the dais of the throne is a series of the symbolic device belonging to that part of the seat of the divinities of Egypt, signifying that it is the seat of the lord of life and dominion. Over the hieratic writing are the remains of the picture of the first chapter, which represents the funeral of the deceased. It is to be remarked that in these most ancient of all manuscripts the first word of a sentence in each chapter

is written in red ink, a custom that was adopted in after times and called from the circumstance of the color, the Rubric.

This volume is 12¾ inches wide, and the length of the fragment is 22¼ inches.

N.B.—In the British Museum is a narrow roll of MS. precisely in the same hand.

With reference to the above papyrus, the Rev. D. I. Heath makes the following remarks:—

The papyrus marked No. 85 ought some day to be copied; it is a most singular document, for the heading is that of the 2nd chapter, but the contents are principally taken from the 1st chapter. There are, however, a great many variations from Lepsius' published edition, for instance, the feast of the Dogstar is brought in, and those who study the different festivals of the Egyptians would be glad to collate this papyrus; the name of the deceased is Ptah, the son of Amen. The inscription reads, "Saith Osiris, dwelling in the west, Great God, Lord of the East, Eternal Lord, Shepherd of the living, great God, Shepherd for ever."

86. Fragment of Papyrus in the Hieratic Hand, divided into eleven columns of irregular width. The upper part of the MS. is imperfect. It is 9 inches wide and 23 long.

It belongs to Ptah, son of Ta-Amen; it contains the 91st chapter of the ritual, the chapter on not allowing the soul of so and so to smell in purgatory.

87. Five Fragments of Hieratic Writing, which belonged apparently to that of No. 85. Below is a portion of the ritual written on a strip of linen, 24 inches long and 4 inches wide. The vignettes are those belonging to Chapters XVI. and XVII. of the Ritual. The name of the deceased is a short one, but being faded cannot be made out.

88. Eight Hieratic Fragments on Linen, of different qualities, in three distinct hand-writings. The deceased was named Takukee, son of Chroti.

89. Frame containing Nine Specimens of Hieratic on linen of different qualities.

90. Seven Fragments of the Running Illustrations in outline, from the top of the chapters of the ritual. These illustrations are by the same artist or hiero-grammatist, and on

the same quality of linen. They are about 15 inches long a 2 inches wide.

91. Nine Fragments of Hieratic by different scribes, a on various qualities of linen. The handwriting on some of the pieces is identical with that on four of the strips in No. 89.

The strip marked F belongs to the same individual mentioned in N 301. B is the 132nd chapter of the Book of Dead. The chapter allowing so and so to go to see his house in purgatory. I contai the title of chapter 94. and H that of 95. These chapters are the chapt on addressing the pen and ink in the abode of Thoth, and the chapter being unswathed in the abode of Thoth.

These fragments are remarkable from the deceased being nam Uonofer in a royal ring. The mother's name not being written alt gether phonetically is uncertain. It probably reads Ta-Chrot-Asib, b the second syllable being merely the picture of a child, who knows b what the name was Ta-Hunnu-Asib? Several other pronunciatio might be suggested. The meaning of the name is "The Child walk "Saith the Osirian, Ptah, the son of Ta-Amen, deceased, Oh, honour and highly worshipped, ye spirits of the great Rams, who give th vigour to the gods sitting on your throne, greatly talked of, the eyes the path of my spirit within me, I am equipped. I am a holy one. am equipped. I have finished my course to the mansions where t Sun, Atum, Kheper, and Athor reside. If this chapter be recited he b comes one among the sanctified, he is equipped in purgatory.

92. Manuscript upon fine Linen, with a vignette or pictu in colors. The style of the hand-writing is that of the XVII Dynasty, B.C. 1424.

Mr. Samuel Birch, of the British Museum, has examined th MS., and describes it in the following words:—

The vignette represents the deities Isis, Horus, Khepera, Gamu, f lowed by the deceased female, Tani, for whom the Ritual has be written.

The text contains chapter 129 of the Ritual (Lepsius Todt. Taf. lii 129). It is preceded by a paragraph not in the Ritual.

(Paragraph.) Say the gods who belong to the sun, Let Tani stand the boat of the sun, coming out justified before Horus, who is in his dis she is justified against all her enemies.

(Rubric.) The book of preparing a person so that he may stand the boat of the sun with the gods who belong to him. The He

(Bennu) has gone to the East, Osiris to Tattu. I have opened the doors of the Nile; I have cleared the path of the sun; I have led (or drawn) Sochavis on his sledge; I have placed the crown (or asp) in its place; I have followed (Osiris); I have adored the sun; I have joined them who adore him; I am one of them; I was made second after Isis; I overcame their power; I knotted the cord; I turned back the Apophis; I made him to recoil. The sun gave me his hands. His satellites did not stop me. I prevail; the eye prevails also. Tani has separated, it is separated the egg and the fish (Rubric). This chapter is said over the representation which is in the pictures, let it be written on a clean book, with the point of an emerald graver. Wash it in scented water, lay it on the knee of the dead, let it accompany his flesh. She is not turned away at the bask of the sun. Thoth clothes her when she comes forth. She is arrayed in pure linen.

The following is a translation of the same document by the Rev. D. Heath:—

The figures represent Isis, Thoth, Kheper, and Mu, followed by the deceased woman, Tani.

Hail ye Gods who accompany the Sun; Grant that the deceased Tani may embark in the sun's boat, may issue justified before Horus in his disk, and may be justified against his enemies.

Then follows a portion of the 129th chapter of the Book of the Dead:—

The chapter on the strengthening of the soul, and the allowing it to embark into the boat of the sun with his companions.

I have ferried over the Phœnix to the East, and Osiris to Dadu; I have crossed the channels of the Nile; I have surmounted the route of the sun's disk; I have hauled Sokari into his barque, and paddled Ourti without delay; I have served, I have adored the disk; I am collected among his worshippers; I am one among them; I form the second with Isis; I paddle their souls across; I handle the oar; I have smitten the Serpent; I have turned back his legs. The Sun has given me his arms, his opponents have not hindered me; and when I am engaged in sculling his Sacred Eye sculls also; when the deceased Tani feasts, she feasts on eggs and the Abon fish.

This chapter is addressed to the wanderer in the picture, it is written upon a roll tinted with solution of colouring matter in liquid of Anti, which the soul has received upon its knees, it will never stumble with its limbs; she appears in the boat of the Sun; Thoth adorns her on her appearance, walking in the garment of righteousness.

93. Fragment of a Beautifully Inscribed Ritu in quasi hieroglyphics. The illustration, which is outli represents the last piece of the last chapter. The arms of t sun stretched out to receive the mummy.

It is 23 inches long by 9½ inches wide.

Translation by the Rev. D. I. Heath :—

The first and last figures in the boat are named "look-out man" a "steersman," Ap-heru and Nahash. The others probably represent sy bolically the deceased man's food and other necessary articles. T name of the hour of the night during which he arrives is given in the l hand column, as also that of the city and the inclosed citadel of the c to which he is brought. The other inscriptions relate in the usual ter the state of salvation to which deceased is drawn, and the benefits receives thereby.

94. Papyrus. 11 feet 7 inches long and 5½ inches wi This papyrus is inscribed on both sides in a fine bold hiera hand. The inscription begins at the most imperfect end, readi from right to left, and proceeding to the end on that side whe there is a piece written upside down; here the volume w turned, and the inscription was read from this end to the begi ning. The evidence of this fact (which as far as I am acquaint is unique) will be found in the proper succession of the chapte and unmistakeably from a series of notches in the lower margi the consequence of an accident which happened to the volu when it was closed. Unfortunately the upper part of the roll wanting, possibly there is not more than half the width of t volume.

Translation by the Rev. D. I. Heath :—

The columns are all incomplete, but we can recognize what is call "the negative confession." This forms part of the 125th chapter, and is entitled, "The Book of the Approach to the Hall of the Two Trut where confession is made by each individual of the wickednesses he h done, so that he may look upon the faces of the gods."

The chapter begins thus :—

"Hail, Oh Lords of the Two Truths, Hail, Oh thou great God, Lord the Two Truths; My Lord I am come to thee, I make my offering thee that I may see thy goodness. I have read, and I do read, t name; I read the name of thy forty-two assessors who are with thee

the Hall of the Two Truths, who live by guarding the wicked, and who drink their blood on this day of unravelling of words before Uonofer deceased. May thy name be recognised as the Double Spirit, Lord of the Double Truths. May I read you, Oh Lords of Truth. I make offering to you of a straight rule; I snap in pieces for you wickedness." The 42 repudiations of different sins are then recited in different forms, and at the end of the chapter (line 66) the Rubric for its proper performance, and the benefits to be derived therefrom are given in the following terms:—

"To be recited by a priest stoled in gorgeous robes and white slippers, and his head anointed with oil of Anta. His offerings are to be bread and wine, with meat offering, and fowl, and frankincense, with flowers of all sorts. Afterwards you are to arrange the funereal procession according to ordinance in a piece of ground purified with (oil of) schent. It is to be poured upon a field on which no horse has trodden.

If this book be performed over him (viz. the deceased) he will be favoured with children to his children. He will come to no misfortune, he will be a favourite of the king and his brethren, and there will be given him cakes and puddings, milk, and plenty of flesh upon the altars of the great god; he will never have to receive a dole in any abode of glory in the west; he will be towed (viz. in his boat), with kings of upper and kings of lower Egypt; he will be a servant of Osiris in the garment of Righteousness."

95. Box made of Five Planks of a kind of fir ⅜ths of an inch thick. On each side is painted one of the figures of the four gods of Amenti, each with his legend in a single line of hieroglyphics before him.

Each holds the feather, (see No. 27) with the stars supported by the sceptre of coarse work, and the pieces joined and over each is the heaven rudely expressed. The box is by pegs made of the acacia.

It is 12 inches high, 7½ inches wide at bottom, and contrary to the usual style of Egyptian work, wider at top, being 8¼ inches wide at this part.

96. A Fragment of White Calcareous Stone

Containing a Sahidic inscription, which is too much mutilated to give any connected sense. It appears to be a deed of sale or gift. In line 5 the name of Mount Djeme occurs, and it is probable that the sale or gift was made to the principal of the Monastery of St. Phæbamann, of Mount Djeme, near Hermonthis. In line 7 the word π.καμογλ "the Camel,"

occurs. I incline to believe that this is the name of one of the parties to the deed (see No. 99). On the back of the stone are the signatures of the witnesses. They are too much defaced to allow of a single name being deciphered with certainty.

Irregular in form, 6¾ inches long, 4¼ inches wide.

97. Fragment of Fine Lime Stone, inscribed on both sides in a beautiful hieratic writing of the time of Rameses in black ink. The same piece of stone had been used before for a writing in the same character, but in red ink. The fragment is nearly flat but not quite square, and probably the inscription is almost perfect. It measures 4½ inches long by 3 inches wide. The translation of this fragment by the Rev. D. J. Heath.

From right to left.

. . . . passage along the road there was thirst . . . .
. . . . they made us pass the road . . . . . .
. . . . we were fowls, corn, and fishes . . . . . .
. . . . supplies forwarded to sustain the chief . . . .

The other side of the stone.

Lieutenant Amen — territorial scribe Hora, scribe of wine skins, Pioer—Lieutenant of the granaries maise* . . . . of Thoth—forwarded to the citadel of the citadel of the scribe Ament, the scribe Hora.

98. Fragment of Fine Lime Stone, on which is a demotic writing in fine black ink. Irregular in form, 7 inches long by 5 inches wide.

99. Fragment of the same quality of Stone, containing fourteen lines of Sahidic.

It is a letter from some person to "the most reverend deacon (?) and anchorite Father Καμουλ (Camel)." The ends of the lines being broken off, the purport of the letter is not clear.

5½ inches by 4½ inches.

100. A Fragment of White Calcareous Stone, containing eleven lines of Sahidic.

It is a letter from some person to a superior, and begins thus:—"I prostrate myself to the sole of the feet of your honoured reverence, with all ceremony (or in all manners)." The rest is too much defaced to give any sense.

Irregular in form, 4 inches long, 3 inches wide.

* Setemu.

101. Small Tablet of the Prescribed Form, with five vertical lines of hieroglyphics, from the Apis caves at Sakkara. 6 inches long, 3¾ inches wide.

102. Fragment of a Large Jar.

It contains sixteen lines in the Demotic character, apparently a reckoning or settlement of account. There are a few letters on the inner side.

Porus earthen vases were used in great abundance for cooling water in all the districts of Egypt. Every ancient site is marked by an accumulation of fragments of coarse pottery, and it woul appear these fragments were often used for writing on. This fragment is 9 inches long, 6¼ inches wide.

103. Another Fragment of a Large Jar.

With four lines of Demotic on one side, and two on the other.

8½ inches by 3 inches.

104. Fragment of Red Pottery.

Part of a round vessel containing thirteen lines of Sahidic. It is a letter from some person to a superior, whom he addresses as "your fatherhood," and to whom he recommends some young person who was probably the bearer of the missive. Unfortunately the ends of all the lines are broken off, so that it is impossible to ascertain the exact meaning of the whole. In line 5 occur the words *σου μγτε μ πει εβοτ υ* To.., "the 10th day of this month of Tobe (?)"

3¾ inches by 3½ inches.

105. A Fragment of a Red Earthen Vessel.

Containing six lines in Demotic, apparently a reckoning.

6 inches by 5½ inches.

106. Bugle Beads, from a mummy.

107. Fragment of a Red Earthen Vessel.

Containing six lines (and a fragment) of Greek, as follows:—

Ευημερος Ηρακλειδει τωι
Φιλτατωι χαιρειν
Σαραπιωνι Νικομαχου
του φιλου κυβερνητηι
εν οις εαν του χρειαν
εχηι εις εμην τιμ
φ . . . . προς

"Eupemorus to his dear friend Horacleides, greeting. (Assist.) Sarapi the son of my friend Nicomachus, a pilot, in whatever matters he n have need of you, to my . . . . ."
4 inches by 3½ inches.

108. CANVASS PASTEBOARD OF THE MUMMY OF A LADY the Greek or Roman period. The eyes excessively starin eyelashes and eyebrows extravagantly coarse. Size of life.

109. CANVASS MASK OF A YOUNG NUBIAN. Size of life.

110. CANVASS MASK OF A YOUNG FEMALE somewha tsmall than life.

111. HEAD OF A WOODEN STATUE OF A QUEEN. The he is about 3 inches from chin to the top of the head.

112. HAND OF WOOD of the statue of a female. 5 inch long from wrist to end of middle finger.

113. BASKET OF A CIRCULAR FIGURE, made of the pal leaf, such as are still made in Nubia. 4 inches wide and inches high.

114. TWO CIRCULAR PIECES OF LEATHER neatly sewn t gether; the under piece dyed red, and the upper of the natur color, ornamented with a radiating device. It was probab fitted to the top of the head of a mummy. Diameter 4 inches.

115. OVAL SHAPED MIRROR; width 7 inches, height 6 inches.

116. ADMIRABLE DRAWING in black outline, on a piece fine blue glazed earthenware, the figure of a man with a pieba dog.

It is a tile of the fine white composition of the pottery of the mumn figures, 2½ inches wide and 3¼ inches long, but its original length mu have been at least 4 inches. Such pieces of glazed tile with colors bur in, and also with ornaments and hieroglyphics in relief, were insert into walls, and there is a chamber under the step pyramid of Sakka which had been entirely incrusted with these small tiles of fine ear covered with a light blue glaze. The style of work of this fragment is the 18th Dynasty. The man seems to be a foreigner, and the dog excessively large in proportion to the man.

117. RUDELY FORMED VASE, which is sealed up, and to tl

sealing matter is attached some bugle mummy beads. The vase has been carelessly decorated with colour. 3¾ inches high 2½ inches wide. This vase has since been opened by boring a small hole in it, and was found to contain beads.

118. Head of a Female in hard wood, smaller than life. The face is 4 inches long.

119. Small Vase, containing some aromatic drug, over which is placed some mummy rag. Coarse red baked earth, 2 inches high 2¼ inches wide.

120. An Ornament in Pottery, covered with a blue glaze, 2 inches long. Apparently the handle of a vase.

121. Glass Bottle, 3 inches long, 1 wide.

122. Dark Green Glass.

123. A Tubular Vessel, with coarse furrows on it, made out of the cylindrical bone of a ruminant. It is stopped up at one end by a piece of mummy cloth, and probably contained some greasy matter. 4½ inches long, ¾ inches wide.

124. Square Piece of Heavy Bone, probably of the hippopotamus, rudely decorated with unmeaning furrowed lines. 3½ inches long, ¾ wide.

125. Stibium Vase of Hard Black Stone. 1½ inches by 1½.

126. Two Alabaster Vases. 1 3-8ths inches high 1 4-8ths inches wide.

127. Two Globes of Wood, divided into four quarters by furrowed lines, and subdivided into twelve meridians of yellow and red. These globes are flattened at the poles, 1¾ inches from pole to pole, 1 1-16ths at the equator.

128. The Fruit of an Unknown Plant.

129. In the same tray are five other vegetable products that look like nutmegs.

130. An Ibis Egg.

130. A ditto.

131. Some Pieces of Mummy Bread and a Whole Cake, nearly circular. 7½ inches diameter.

132. A Small Wooden Spoon, with a long handle.

133. Rude Vase, similar in form to No. 117, and like it sealed

up and some beads adhering to the cement. This vase also since been opened, and was found to contain some resinous g broken up and some sand.

134. THE RIGHT HAND OF A MUMMY with a porcelain ring the middle finger, bearing a figure of Typhon. This divinity w particularly cherished by *women*, and very commonly found e graved on the foot of the wooden pillow in full armour, and heroic position, as if in the act of striking a foe. Probably co sidered as the terrifier of evil spirits—the expeller of frightf dreams.

135. THE RIGHT HAND OF A FEMALE MUMMY.

136. THE LEFT HAND OF A MUMMIFIED PERSON, clenched. has a scarab ring on the ring finger.

137. BRONZE LADLE, with goose-head handle, highly finished

138. A SCARABŒUS OF SOFT LIME-STONE, with an inscriptio This scarab is a modern forgery by the Arabs of Gorna or Luxo It has been greased and smoked to assist the fraud. 2⅛ inch long. The inscription is without sense.

139. HEAD OF A CAT, in hard porcelain, covered with a bl glaze, 1½ inches.

140. PORCELAIN SCARAB, that belonged to a network of bea with which the mummies of a certain class and of a certain peri were covered. Into this network of beads was also interweav porcelain figures of the four divinities of Amenti, and other em blems connected with the superstitious rites of the Egyptian beli in a future state. The holes at the sides are for the attachme of the wings of the scarab. 2 inches long.

141. SCARAB, in soft black stone, 1¾ inches long.

142. RUDELY FORMED SCARAB, in hard green stone, 1⅞ inch

143. CIRCULAR PIECE OF PORCELAIN, flat on one side, curv on the opposite, and ornamented with an unknown device; t whole is covered with a thick blue glaze in which are five bla streaks. It is perforated through its longest diameter, 1 6-8t of an inch.

144. HEAD OF A SMALL WOODEN STATUE OF HERCULES, of t

same period of Greek art as the celebrated work of Glycon. 1⅞ inches.

145. Admirable small Statue carved in wood, of a man wearing the Nubian kilt, and in the perfectly erect position. At the back is a column, on which are some hieorglyphics in black ink, 2 $\frac{3}{16}$ of an inch high.

146. Perfect small Statue of Osiris, as judge of the dead, in copper, silvered or tinned. Whether the coating of tin or silver was put on by the ancient artist, it is difficult to say. It is certain, however, that the statue is out of an antique mould. 3⅜ inches high.

147 and 148. Probably belonging to the same fibula turned in alabaster. 1 inch diameter.

149. Porcelain Disk, covered with a blue glaze. It is perforated in the centre. ½ inch diameter.

150. Figure of the Buckle of the Waistband. Porcelain dark green glaze. 1¼ inch.

151. Scarab, bearing the name of Thothmosis III., B.C. 1350. It is carved out of a very hard stone and covered with a vitreous green glaze, and perforated through its longest diameter. $\frac{4}{8}$ of an inch in diameter.

152. Scarab, in the same material as the last, without any glaze, apparently white jasper, an excessively hard stone. On the reverse are engraved two scorpions. Perforated through the longest diameter. $\frac{6}{8}$ of an inch.

153. Double Figure of the God Phtah Sokerosiris, porcelain, covered with a blue glaze. ⅞ of an inch.

154. A Tablet of Hard Porcelain, covered with a blue glaze. Four furrows traverse the back and front, crossing each other in the middle, 1 inch long ⅝ wide, and perforated through the longest diameter.

155. Figure of Typhon, in combination with figures and emblems not to be made out. It has a contrivance for suspending it at the top, and probably belonged to a necklace. Hard porcelain blue glaze. 1⅞ inch.

156. Two Cowries. These shells are still held in great mation in Nubia, and in the interior of Africa generally.

157. An Amulet, representing the human eye, with cer curious appendages to the lower lid, rarely omitted. It is in l porcelain, covered with a blue glaze, the pupil and eyebrow bl It is perforated for suspending. $\frac{5}{8}$ of an inch.

158. Fragments of Plain Blue Glazed Porcelain Ri from $\frac{7}{8}$ of an inch to $\frac{5}{8}$ of an inch in diameter.

159. Two Rings, of porcelain, of a fine blue vitreous gl The larger $\frac{7}{8}$ of an inch, bearing the device of the eye; the smal $\frac{6}{8}$ of an inch, bearing the device of the cobra snake (Uræus) with disk on head.

160. Two Rings, of the same material and glaze, and bea the same devices.

161. Two other Rings, the larger $\frac{7}{8}$ of an inch, covered wi black glaze, the smaller $\frac{9}{16}$ of an inch, with a light blue glaze.

162. Two Rings, the larger $\frac{7}{8}$ of an inch, covered with a wl glass; the smaller not $\frac{1}{2}$ an inch in diameter, of dark blue glaz

163. Rude Figure of the God of Periods, sometimes ca the god Lunus. Hard porcelain, light blue glaze. $\frac{3}{4}$ of an inc

164. Figure of the same Divinity. Hard porcelain gr glaze, $\frac{4}{8}$ of an inch.

165. Rude Figure of Phtah Sokari. Hard porcelain b glaze. $1\frac{1}{8}$ of an inch.

166. Figure of Thoth, porcelain blue glaze, $\frac{3}{4}$ of an inch.

167. Thoth, excessively rude work. Hard porcelain blue gla $1\frac{1}{2}$ inches.

168. Rude Figure of Anubis. Soft porcelain blue gla $1\frac{1}{2}$ inches.

169. Figure of the Hippopotamus-headed Goddess, p celain blue glaze. $1\frac{1}{4}$ of an inch.

170. Anubis, porcelain green glaze. $\frac{1}{2}$ an inch.

171. Phtah, rude work, porcelain blue glaze. $\frac{5}{8}$ of an inch.

172. Statue of the God Ra, porcelain blue glaze. $\frac{3}{4}$ of inch.

173. A more defined Figure of Phtah, hard porcelain, glaze. $1\frac{5}{8}$ inches.

174. Fragment of an admirable Statue of Anubis, hard porcelain green glaze. 1½ of an inch.

175. Rude Figure of the Hippopotamus Goddess. Coarse porcelain blue glaze. 1½ inches.

176. Upper Part of a Statue of the same Divinity equally coarse work. Soft porcelain light green glaze. 1 inch high.

177. Anubis, hard porcelain blue glaze. ¾ of an inch.

178. An unknown Object, hard porcelain grey glaze. ¾ of an inch.

179. The Figure of a Head Rest, unfinished. Hard stone jasper. ⅞ of an inch.

180. Rude Figure of the Hippopotamus Goddess. Hard porcelain blue glaze. 1½ inch.

181. Another Figure of the same Divinity. Hard porcelain blue glaze. 1¾ inch.

182. Figure of the Dwarf God Phtah Sokari. Porcelain blue glaze. ¾ of an inch.

183. Rude Figure of the Goddess Nephthys. Hard porcelain blue glaze. 1¾ inch.

184. Small Figure of the Hippopotamus Divinity. Hard porcelain. ¾ of an inch.

185. Excessively rude Figure of the God Lunus, in the usual position of this divinity,—viz., the left knee raised, the arms extended upwards towards the disk on his head. This same divinity is figured on the back of the wooden sarcophagus, No. 78 of this collection. Hard porcelain light grey glaze. ¾ of an inch.

186. Figure of the Vase, resembling somewhat the shape of the human heart. A vase of this particular form is put into one scale of the balance in the picture in the ritual representing the judgment scene. (See No. 344.)

187. Figure of an Elephant, extremely rare, but of very inferior work. Hard porcelain blue glaze. ½ an inch.

188. The Hippopotamus Goddess, soft porcelain blue glaze 1½ of an inch.

189. Group of Isis nursing Horus. Soft porcelain light green glaze, 1¾ of an inch.

190. Lower part of the Figure of a Male Divin excellent work. Hard porcelain green glaze. $\frac{5}{8}$ of an inch.

191. Figure of the God Atmoo; inferior work. Hard celain blue glaze. $\frac{3}{4}$ of an inch.

192. Rude Figure of Typhon. Hard porcelain blue gl 1 inch.

193. The Figure of a Hawk. Hard porcelain green gl $\frac{5}{8}$ of an inch.

194. The Hippopotamus Divinity, but slightly develo Hard porcelain. 1 inch.

195. Figure of the Divinity Thoth, but imperfectly form Hard material. $\frac{7}{8}$ of an inch.

196. Figure of a Divinity, too imperfectly formed to de mine. Soft porcelain green glaze. $1\frac{1}{4}$ inch.

197. The Hippopotamus Divinity. Hard porcelain gr glaze. $1\frac{5}{8}$ inch.

198. Another of the last named. Soft porcelain blue gl $1\frac{1}{8}$ inch.

199. The God Atmoo, perfect, hard porcelain dark gr glaze. 1 inch.

200. Anubis, hard porcelain green glaze. $\frac{3}{4}$ of an inch.

201. Sitting Figure of the Goddess Pasht, or rather Cat-headed Goddess. Hard porcelain. $1\frac{1}{3}$ inch.

202. Figure of an Animal, in porcelain light blue glaze. of an inch.

203. The Human Eye. $\frac{1}{2}$ an inch.

204. Two Disks of wood gilt. $\frac{3}{4}$ of an inch in diameter.

205. The Figure of a Sow or Hippopotamus. This is common figure in porcelain, but rarely so large and so well defin as this example. Hard porcelain light blue glaze. $1\frac{3}{8}$ inch. had a loop for suspending.

206. The Human Eye and its Appendages. Hard porcel blue glaze. $1\frac{1}{8}$ inch.

207. A Seal, without an impression, coarse porcelain gre glaze. $\frac{5}{8}$ of an inch.

208. A Flat Circular Seal, with a radiating ornament. Ha porcelain blue glaze. $\frac{3}{8}$ of an inch.

209. Unknown Figure, unless it be the figure of the buckle of the waistband. Hard porcelain green glaze. $\frac{5}{10}$ of an inch.

210. Part of a Necklace. It represents probably a pomegranate, and occurs in the necklace on the mummy case, No. 27, interwoven with the leaves of the flower of the lotus and other ornaments. This specimen has lost the loop by which it was suspended, and that which kept it in its place. Hard porcelain blue glaze. $\frac{3}{4}$ of an inch.

211. Round piece of Green Glass, with black stripes. $\frac{1}{8}$ of an inch diameter.

212. Two pieces of Transparent Glass, blue and green.

123. Three Eyes, two in porcelain, one in carbonate of lime, unfinished. All about $\frac{5}{8}$ of an inch long.

214. Two Eyes, one in a hard red vitreous compound, the other in obsidian, or black glass; both unfinished. About $\frac{7}{8}$ of an inch long.

215. Three similar Figures, in porcelain, each having four lines crossing obliquely on the flat sides.

216. Two Eyes, unfinished work. Carbonate of lime. $\frac{7}{8}$ of an inch.

217. Head of Typhon, hard porcelain blue glaze. $1\frac{3}{8}$ inch.

218. Two Eyes, in a hard brown substance. $\frac{7}{8}$ of an inch. One unfinished.

219. Two Emblems, representing vases in the shape of the heart. Both are in an unknown substance, and both of unfinished work. About $\frac{7}{8}$ of an inch.

220. Two Eyes, one in porcelain, rude, the other in a kind of slate stone. $\frac{3}{4}$ of an inch.

221. Two Eyes, hard porcelain, dark and light blue glaze. The eyebrows and pupil in black. $\frac{3}{4}$ of an inch.

222. Fragment of a Beautiful Vase, in a variegated glass pattern. Vases of this manufacture, and made in Egypt, are found in the tombs of Etruria, as well as those peculiarly shaped vases of alabaster, in which it is probable unguents were kept.

223. Two rude Figures of the Papyrus, one in porcelain light blue glaze. $\frac{5}{8}$ of an inch; the other in a hard unknown substance. $1\frac{1}{8}$ inch.

224. Small Bronze Figure of Khem. 1½ inch.

225. Porcelain Cylindrical Bead, bent in fusing. inch.

226. Two pieces of Glass, one flat. 1½ inch long, ⅜ of inch wide, of a blue colour; the other ⅝ of an inch long, $\frac{3}{10}$ an inch wide, of a black colour.

227. Two pieces of Transparent Blue Glass, one strai covering a piece of opaque white glass; the other curved lined on the concave side with a thin strip of opaque white gla

228. Fragment of a perforated Tablet, in which Typh and Isis nursing Horus occurred. This curious work is perfora through the middle of the tablet in its thickness. Hard porcel blue glaze. 1½ inch high, 1 inch wide.

229. Two Eyes, one porcelain, the other unfinished, of beauti blue glass. ¾ of an inch.

230. Two Porcelain Eyes. ½ of an inch.

231. Four Porcelain Eyes, two of them with black project eyebrows and eyeball.

232. Figure of a Hare, coarse porcelain blue glaze. ¾ an inch long.

233. Figure of the God Lunus, rude work. ¾ of an in Scarce glaze.

234. Some Bugle Beads and some small Beads, that w used for ornamental bead-work for the mummy, which have be fused together.

235. An unfinished Figure of the Buckle of the Wai band, in hard slate stone. 1½ inch long.

236. Bronze Sistrum, a musical instrument; and the insig of the office of priestess.

237. Porcelain Disk, part of an ancient necklace. $\frac{7}{16}$ of inch.

238. A Disk of Egyptian Porcelian, notched all round t edge. On one side is impressed the figure of the eye, the oth plain. A hole is drilled through the longer diameter. 1½ in It has formed part of a necklace.

239. Globular Bead of Black Glass, with white circul streaks ingeniously disposed. ⅞ of an inch in diameter.

240. Four Beads, two of blue glass, barrel-shaped. $\frac{1}{4}$ of an inch; two of porcelain blue glaze.

241. Three Beads, of carnelian.

242. Large Barrel-shaped Bead, hard green limestone. $1\frac{1}{4}$ of an inch long.

243. The upper Eyelid of a Glass Eye, in blue glass, with an opaque white back.

244. An Ornament, representing a papyrus in full bloom. Porcelain blue glaze. $1\frac{7}{8}$ inch high.

245. Scarabœus, remarkably circular in form. Hard porcelain green glaze. $\frac{7}{8}$ of an inch.

246. Some Glass Beads, fused together.

247. A circular Fibula, Slate stone. $\frac{1}{4}$ of an inch in diameter.

248. Small Figure of a Hawk, wanting the head; in stone glazed with a blue glaze, streaked with black, $\frac{6}{8}$ of an inch.

249. Four short Cylindrical Beads, joined side by side to keep separate the strings of a necklace. Hard porcelain, $\frac{1}{4}$ of an inch.

250. A Parallelogram of Limestone, perforated in its longer diameter, $\frac{4}{8}$ of an inch.

251. Bead in Greenish Transparent Glass, in the shape of the last row of beads in the necklace of Rameses II., at Abu-simbal. $1\frac{1}{16}$ inch long.

252. Another, similar in form and substance, but of a light purple hue. $\frac{7}{8}$ of an inch.

253. Unknown Device. Hard brown porcelain which has had a black glaze. In length 1 inch.

254. Triangular Bronze Arrow-head, of excellent work $1\frac{1}{8}$ inches.

255. Rudely formed Scarab, in a red sandstone. $\frac{7}{8}$ of an inch.

256. Scarab, rudely sculptured in a hard greenish stone. $\frac{6}{8}$ of an inch.

257. Well-formed Scarab, soft porcelain blue glaze. It has some hieroglyphics on its flat side, among which is one of rare occurrence. $1\frac{5}{16}$ inches.

258. Worn out Scarab, in a red sandstone. $\frac{3}{4}$ of an inch.

259. Ill-formed Scarab, in carbonate of lime (calcspar). $1\frac{1}{4}$ inch.

260. Indistinctly-formed Scarab, in a white marble. $\frac{3}{4}$ of an inch.

261. Green Jasper or Pebble, flat on one side and round on the other, somewhat in the shape of a scarab. $\frac{3}{4}$ of an inch.

262. Disk of Copper, probably a defaced coin. $\frac{3}{4}$ of an inch.

263. The Cap or Crown of Upper and Lower Egypt, belonging to a porcelain statue of a divinity or a king. Hard porcelain blue glaze. $\frac{3}{8}$ of an inch.

264. The Left Eye, hard porcelain light blue glaze. $\frac{3}{4}$ of an inch.

265. The Right Eye, hard porcelain light blue glaze. $\frac{1}{2}$ an inch.

266. Large specimen of the same Emblem, impressed on both sides a piece of porcelain covered with a light green glaze $1\frac{1}{4}$ inch.

267. Small unknown Device, hard porcelain blue glaze. $\frac{3}{4}$ of an inch.

268. Disk, on one side of which is impressed the eye, on the other some unknown device. $\frac{1}{2}$ an inch.

269. An irregular piece of Porcelain, on which the eye has been impressed several times, one impression nearly obliterating the other. It is of hard porcelain, and covered with a blue glaze. $\frac{6}{8}$ of an inch.

270. A Bead, of unusual form, porcelain light green glaze. $\frac{5}{10}$ of an inch.

271 Head of a Cat, hard porcelain light green glaze. $\frac{7}{16}$ of an inch.

272. Tablet of hard Stone, apparently quartz. $\frac{1}{2}$ of an inch long, $\frac{5}{16}$ of an inch wide.

273. The lower part of the Statue of a Female; of soft limestone.

274. The lower part of a Miniature Head Rest; hæmatite iron ore. $\frac{3}{4}$ of an inch long.

275. The Feathers of the Cap of Amun-ra. Hard black porcelain. 1 inch.

276. Part of an Equilateral Triangle. $\frac{3}{4}$ of an inch.

277. Figure of the emblem called Nilometer. Hard limestone. $\frac{3}{4}$ of an inch.

278. Card, containing three objects:—

No. 1. The upper half of the name of an ancient Pharaoh, in the form of a seal or stamp. Hard porcelain.

No. 2. A barrel-shaped bead. Hard porcelain light green glaze. $\frac{3}{4}$ of an inch.

No. 3. Small figure of Phtah, wanting its head. Hard porcelain light green glaze. $\frac{5}{8}$ of an inch.

279. Figure of an Ox tied up for Sacrifice. It is in red semi-transparent glass. The figure is in basso-relievo.

280. Inscribed Scarab, of soft flakey stone, of which the Egyptians very commonly made scarabs, covering them with a vitreous glaze. $\frac{1}{2}$ inch long, $\frac{15}{16}$ of an inch wide.

281. Rude Scarab, white jasper, perforated in a transverse direction. $1\frac{3}{8}$ inch.

282. Scarab, of hard limestone, the wing-case coarsely striated 1 inch long.

283. Porcelain Scarab, coarse work. $\frac{7}{8}$ of an inch.

284. A piece of Crystal, oval in form, perforated in its longest diameter. 1 inch.

285. Statue of a Hippopotamus, hard porcelain light green glaze. $\frac{1}{2}$ of an inch. On the same card is a piece of porcelain, impressed with an unknown device. It is perforated in its longest diameter, which is $\frac{3}{4}$ of an inch.

286. Statue of the Dog-faced Baboon, or the Cynocephalus, in a sitting position, with a disk on his head representing the moon. This animal was sacred to Thoth.

287. Fragment of Glass, on which is represented a Greek comic mask, or possibly the head of Typhon. It is a kind of glass mosaic, of a most extraordinary character. The head or mask is represented on a green ground, hexangular in form, about $1\frac{1}{2}$ inch in diameter.

The face is yellow, the lips and corners of the eyes are red, the outlines

of the eyelids are black, the nose blue, the eyeballs and mouth appear black, but on being held up to a strong light, show a rich amethyst colour. The hair at the side of the face is composed of triangular bits of glass, and the beard, moustaches, eyebrows, and hair over the forehead, are formed of separate bits of glass, beautifully laid in. This exquisite piece of work exhibits a consummate knowledge not only in the art of fusing variously coloured glasses together, so as not to render indistinct the different forms and colours, but also a most dextrous manipulation of the various pieces forming the picture. To this must be connected an extensive knowledge in metals and the other substances employed in making and imparting colour to glass. In this curious work, each piece of glass forming the eyebrow, although so small, must have been drawn out into a slender stick, and placed side by side with the other pieces, making up the entire design altogether like a bundle of minute sticks of various forms and colours. This bundle of sticks, possibly of 2 or 3 inches in length, was then surrounded by a mass of green glass, which fused at a less temperature than the other coloured glasses forming the design; the whole making a round stick of 2 or 3 inches in length, and 1½ inches in diameter. This now solidly-fused stick was then sawn transversely into slices, a little more than ⅛ of an inch in thickness and polished on one or both sides. By this means a great number of exactly similar pictures were obtained. If polished on both sides, they were transparent mosaic pictures; if only on one side, they were opaque mosaics, adapted to insert into ornamental caskets or other ingenious works of art of the kind. Whether this specimen is of ancient Egyptian work may be reasonably doubted; but that the Egyptians were the inventors of this kind of work, and, indeed, of every kind of glass work known to the ancients, is proved by the great antiquity of some of those party colored glass bottles, inscribed with the names of ancient kings. The same kind of work was employed by the Egyptians in producing a series of stars, in a blue ground, representing the heavens, in which the mode of operation is most distinctly traceable as already described.

288. Three perfect Rings,
two of horn, and one of ivory, with a fragment of a large one of horn or tortoise shell, measuring 2⅛ inches in diameter.

289. Fragment of a flat piece of Porcelain, otherwise irregular in form, but of a beautiful blue colour, 1 inch high.

290. Right Eye out of a Mummy case or of a Statue. It is of porcelain and glass. 1⅜ inch from corner to corner.

291. Shoe or Boot of Red Leather,

for the right foot, 9¼ inches long, 2⅝ inches at the widest part of the sole. The upper leather has been ornamented with pieces of green leather inserted in various parts.

292. Smaller Shoe or Boot, of the same fashion as the last, but in better preservation. The place formerly occupied by the four smaller toes of the left foot of the wearer is distinctly impressed on the upper leather. This shoe is 7¾ inches long, and 2 $\frac{11}{16}$ wide.

293. A Pair of Sandals, 6½ inches long, and 2 ¾ inches wide.

The fastenings are entirely wanting.

294. Sandal for a Child,

having the front or point of the toe carried far beyond the foot to protect the toes from injury, as we learn was the fashion in the time of Rameses II., by the pictures and statues of that period.

295. Statue sitting. The plinth, feet and legs, are of granite (syenite), the other parts have been restored.

This is the ordinary position of the seated statues of ancient Egypt. The hands lay stretched on the thighs, and the joints bent at right angles. The colossal statues of Amonoph in the plain of Gorna, were each of a single block of conglomerate.

296. Fragmented Leaf of a set of Tablets, still retaining the wax and some Greek letters marked on it with the pointed end of the stylus, or instrument that was commonly used for the purpose.

The other end of the stylus was chisel shaped and was used for obliterating and smoothing the wax. From this ancient writing apparatus is derived several of the phrases used in talking of writing as in Proverbs iii. 3—"Write them on the table of thine heart;" and our phrase, style of writing, is derived from the latin name of the bone or brass instrument used to scratch or mark the wax. The wax was deposited or melted into the cavity bounded by the half-inch margin, and it seems to have been mixed with red powder to render it opaque, and the letters or writing consequently more visible. This tablet is 7 inches long, and was probably 4 inches wide.

297. Part of the Canvass Pasteboard Cover of a Mummy.

The chest necklace, or breast-plate, on which is elegantly depicted the figure of a human headed bird with expanded wings representing the soul.

It is painted in a water colour called by the Italians tempera, on the pared canvass which has been cut out of the entire cover in a semi form, the diameter measuring 1 foot.

298. Fragment of the Pasteboard Cover of a Mum with a dedication to Osiris, and a significant picture rep senting the deceased or mummified person stretched on the li shaped bier, at the head of which stands Nephthys with her arms eleva towards the winged globe, from whence proceeds the emblem ☥ life which is directed to the heart or chest of the mummified pers At the foot of the bier stands Isis with her arms likewise direc to the same mysterious emblem, clearly alluding to the then "unkno god" in whom we live and move, and have our being (Acts xvii. 2 Below the bier are four sealed bags which take the place of the four j with the covers formed into the heads of the four Genii of Amenti. Th bags in which were deposited the contents of the great cavities of t body, are very commonly found in the tombs. Beneath t significant picture is the hawk-headed Scarab with outstretch wings, and below this again are the variously shaped beads, of which t necklace was composed. A single line of hieroglyphics containing t dedication before alluded to, 13 inches long, 4½ inches wide.

299. Fragment likewise cut out of the canvass pasteboa covering of a mummy. It represents the necklace made of son of those porcelain emblems that are found in such abundance the great cemetries of Egypt. This piece is also semicircular form, following the contour of the necklace, 13 inches in its large diameter.

300. Three Compartments apparently cut from the san mummy cover as No. 298. The uppermost contains a figure the human headed genius of Amenti; the second compartme the jackal headed; the third compartment is detached, and repr sents Nephthys in a kneeling position. From the style of wor this and No 298 are from a mummy of the Ptolemaic period

301. Large Frame containing various specimens of hierati writing on linen, from different funereal papyri.

The first line is from Chapter 142 of the book of the Dead, line The portions at the bottom are principally from what is called the neg tive confession in Chapter 125. The deceased was a daughter of a perso named Chroti-Onch (i.e. the child liveth). Her name was properly pro nounced Ta-Chuckee, meaning "The Whip."

302. The Cover of a Basket, made of date leaves 5½ inches in diameter.

303. Beard of a Mummy Figure, in wood.

304. Statue of Anubis, wanting only the top of the long ears. Red porcelain, black glaze, 3½ inches.

305. Bronze Figure, somewhat resembling a Bird. This figure has nothing in common with Egyptian art. It may be a figure of Nergal, the divinity of the men of Cuth, 2½ inches.

306. Admirable Specimen of what is usually called a nilometer.

This figure, or emblem, is found in the fragments of the ritual No. 301, and is connected in some way with the divinity Phtah Osiris. The emblem has acquired its name from a supposition that an instrument of this form was placed in the fields to ascertain the rise of the Nile, or the depth of water, whether it rose to the first, or second, or third, or fourth bar, according to which the tax was imposed on the land, the greater depth producing the greater fertility, and consequently the heavier tax. Hard porcelain green glaze, 3½ inches.

307. Bronze Group of Isis nursing Horus.

The back part of this group is not formed, the disk and horns are remarkably large. The feet are wanting. 3½ inches.

308. Porcelain Statue of a Mummified Man, in excellent condition, having lost only a piece of his beard. The implements of agriculture with which it appears the deceased person should be provided for the cultivation of the Elysian fields in the future life, are held in both hands, which are crossed over the breast. In the right is held a kind of plough, or hoe, and a cord passing over the left shoulder, sustains a coarse canvass bag, which is supposed to contain the seed for the cultivation of the Elysian fields. In the left hand he holds an instrument resembling one which is still in use in Egypt, of which the name in Arabic is Faas. It is a stick with an iron chisel fixed on it. With this instrument many of the operations of argiculture are performed, such as digging to remove earth or sand. A line of hieroglyphics placed horizontally below the elbows, contains the usual dedication to Osiris, and down the front of the figure is a vertical column, in which the name of the deceased and his mother will probably be deciphered. Soft porcelain, abundant green glaze, 6¼ inches long.

309. Two Figures of Mummies, with inscription down the front, light blue glaze. 4 inches.

310 Two DITTO without hieroglyphics, light blue glaze, 2¼ inches.

311. DITTO, without hieroglyphics, light blue glaze, 2⅞ inches.

312. SIX FIGURES OF MUMMIES, without inscription, all about 3 inches long.

313. LONG SLENDER FIGURE OF A MUMMY, no inscription, slight glaze, 3⅛ inches.

314. COARSE PORCELAIN FIGURE OF A MUMMY, imperfect glaze, and indistinct inscription down the front, 4¼ inches.

315. RUDE FIGURE OF A MUMMY, with inscription down the front and the column behind, porcelain, green glaze, 3⅛ inches.

316. DITTO, of another manufacture, with inscription in front and back, abundant glaze, 3⅜ inches.

317. DITTO of another manufacture, with inscription in front and on back. Abundant glaze, 3⅜ inches.

318. RUDELY FORMED FIGURE OF A MUMMY. Inscription down the front. Coarse porcelain, blue glaze.

319. DITTO, in the style of No. 316, but no inscription down the back. Imperfect glaze, 4¼ inches.

320. FIGURE OF A MUMMY, with illegible inscription in eight horizontal lines, and a few hieroglyphics down the column at the back.

321. UNFORMED FIGURE OF A MUMMY, blue glaze, 2¼ inches.

322. FIGURE OF A MUMMY, with nine lines of horizontal inscription. Coarse porcelain, imperfect glaze, 5⅝ inches.

323. RUDE PORCELAIN FIGURE OF A MUMMY. A line of hieroglyphics, and the usual instruments in black pigment, burnt in with the blue glaze. Coarse earthenware.

324. Two EXCESSIVELY RUDE FIGURES in red baked earth, about 3 inches.

325. FIGURE OF AMUN, with the head of a Ram.

This little figure, which is only an inch in height, is in perfect proportion. The impression is not quite perfect, nor the glaze, which is partly brown. The porcelain is of the hard quality.

326. TWO HAWK-HEADED FIGURES, about an inch high, one the god Ra, the personification of the Sun, having the disk and Uraeus on his head. The other, the god Horus, wearing the crown of upper and lower Egypt. Hard porcelain, grey glaze.

327. Statue of a Man, wearing the royal head-dress, composed of horns, snakes, and feathers. Rude work, hard porcelain, grey glaze, $\frac{7}{8}$ of an inch.

328. Two Figures of the Ibis-headed God of the Egyptians. This divinity is the God of Letters, and is called Thoth. The larger specimen is $1\frac{7}{8}$. The smaller, only 1 inch high. Hard porcelain, light green glaze.

329. Statues of Two Female Divinities. The shorter, a rude figure of the Hippopotamus divinity, in hard porcelain blue glaze, 1 inch. The taller, a statue of Nephthys, of the same material but in green glaze, $1\frac{1}{16}$.

330. Sitting Statue of the Lion-headed Goddess, in excellent preservation, holding in her left hand the papyrus plant, the stalk of which is bent not to interfere with the outline of the figure, in obedience to a law in Egyptian sculpture, viz.—the less important object not to obstruct the more important. Hard porcelain light blue glaze, 2 inches.

331. A Group of Nephthys, Horus, and Isis. This Egyptian triad is very common in porcelain of this size. The emblems on the heads of the two goddesses are a little indistinct. but the single lock of hair proceeding from the right side of the head of the youthful Horus is very clearly defined.

332. Two Statues of the same Divinity. The larger, which is a perfect specimen, has been covered with a superabundant coating of vitreous glaze, so that the minute folds on the garment of the figure have been obliterated. It is of hard porcelain light-blue glaze, and $1\frac{1}{2}$ high. The other figure is of rude work, and only $\frac{5}{8}$.

333. Figure of an Ox tied up for sacrifice. It is of rosso antico; there are numerous similar specimens, in this material, probably because it represents in some measure the ordinary color of the animal, $\frac{7}{8}$ of an inch long.

334. Scarab with the name of Thothmosis, surmounted by the two feathers of truth; some other emblems occupy the field. In the ordinary material, $\frac{5}{8}$ of an inch.

335. Ornament; beautifully made, representing the plant

which typifies Upper Egypt. Hard porcelain red glaze, $\frac{1}{2}$ an inch.

336. A CARTOUCH, of long proportion, surmounted by the feathers. Hard black stone, $1\frac{1}{2}$.

337. THE TWO FEATHERS OF THE CAP OF OSIRIS. Slate stone, $\frac{7}{8}$ of an inch.

338. THE BUCKLE OF THE WAISTBAND. Rosso antico, rude work, 1 inch.

339. TABLET, in hard, green stone, a material frequently used for this emblem.

340. A CARPENTER'S SQUARE, made of hæmatite, a very usual material for this emblem, $\frac{5}{8}$ of an inch.

341. A CYLINDER of $\frac{7}{8}$ of an inch, and about $\frac{3}{16}$ in diameter, from one end of which protrudes the head of an animal, perhaps a snake. The material is white jasper.

342. PYRAMIDAL FIGURE, of beautiful hard porcelain, blue glaze, perforated half way up, $\frac{1}{2}$ of an inch.

343. TWO RUDELY FORMED FINGERS. This is a very ordinary emblem, and it is supposed to have served for smoothing the papyrus; black limestone, 2 inches.

344. ONE SIDE OF A WOODEN SARCOPHAGUS OF THE ROMAN PERIOD, representing the deceased being embalmed and laid out on a couch, made in the form of a lion. Anubis, the Jackall-headed divinity of the Egyptians, in quality of embalmer or physician, stands by the side of the couch holding a small vase in his right hand, which may be supposed to contain some of the drugs used in the operation. The four well known vases for the preservation of the viscera of the deceased, are disposed on the ground, two on this, and two on the other side of the bier. At the head of the embalmed, is seated on her knees Isis, and at the foot in the same posture Nepthys. Both goddesses are veiling their faces in the attitude of mourners, or of persons wrapped in the contemplation of the dread mystery of the future state. Three shrines containing snakes with human arms and legs, two of them bearing Scorpions, are placed between the mummy and the end of the picture, perhaps intended to express that the biting, stinging, and painful diseases to which the deceased or mankind in general are subject during life, were passed away and closed in their shrines, when the spirit departed from the body.

Between the embalmer Anubis, and Anubis who introduces into the place of judgment the person of the deceased, are four youths, bearing food and flowers towards the hall of judgment.

These are the offerings made to the divinity by the friends and relations of the deceased, for the safe conduct of the soul, through the various trials it will have to sustain in its progress, through Hades, or they are to represent, that the deceased during his life reverenced the gods and made offerings at their shrines.

The deceased, attended by Anubis, stands at a distance from the throne of the Judge, at the threshold of the hall of judgment, with elevated arms, in the prescribed position of one in the presence of Majesty. Next, on an altar sits a female hippopotamus, her head decorated with the feathers of truth, and in her paw the pointed knife. This large jawed monster is in some of these significant pictures called the Devourer.

Then follows the ceremony of weighing the heart of the deceased, which is supposed to be contained in, or represented by the heart-shaped vase placed in one scale, while in the other is the counterpoise an image of Truth. On the side of the heart stands Anubis, and on the other side, the side of the weight, the god Ra. Both these divinities are employed like counsel, on opposite sides, addressing the Jury, or what is analagous to it, adjusting the balance which is to decide on the future condition of the soul of the deceased. Placed in artistic antagonism to the figure of the hippopotamus, on an altar, is a bird with human head and arms, a personification of the soul of the deceased, with out-stretched arms, as if in adoration, or supplication, or asserting its innocence, for in the more ancient pictures on this subject, the deceased is represented standing at the entrance of the hall of judgment, making a kind of negative confession, declaring that he was not guilty of any of the forty-two crimes personified by the forty-two little figures, usually placed in one or two rows in the hall of judgment. Finally, Anubis appears again as the faithful guardian of the dead, ushering into the presence of the dread judge, Osiris, or as here, Osiris Ra, the now justified (or *mummified*) person of the deceased.

Behind the throne of the judge stands Isis and Ra (or *Horus*).

It will be observed that in this judgment scene, the god Thoth, who usually appears in the more ancient pictures as the recorder of the judgment of the balance, is wanting, and that only two active, and apparently antagonistic principles are recognized.

The hieroglyphic inscription over the figures consists of an address to

the infernal deities of the Nome of the Deceased with a prayer for assistance in his numerous transformations.

345. FRAGMENTS OF PAPYRUS, on both sides of which is some Greek writing 5 inches high and 8 wide. In the same frame another fragment 9½ wide and 5 high, with sentences in the Enchorial on both sides the sheet.

346. FRAME containing THREE FRAGMENTS OF PAPYRUS, viz. —The upper part of an illuminated Ritual in Hieratic, 11 inches wide, but irregular in shape. A nearly square piece with Enchorial writing 7 inches by 6. And a fragment 3 by 3½.

347. PAPYRUS, 17 high, 7¼ wide, in Coptic running hand, with short deed of gift, made by some person to the Monastery of St. Phœbammon of Djeme.

Probably the name of the donor and of the witnesses to the gift were added. The dialect in which this document is written is SAHIDIC, but with some unusual or corrupt modes of spelling.—Several words occur which are not contained in the Coptic Lexicons, and of which it is not easy to guess the meaning. The deed may be thus translated "In the name of God. Imprimis, after this I give the "kathem" and the "baimau" and the "hee" of iron and the "baienhe" of the house which is towards the canal (?) to the south (?), I give them every one to the holy Father Phibamon of Mount Djeme. And may the Father and the Son and the Holy Spirit be witnesses to this deed, and whosoever shall oppose it, let him be under a curse accordingly."

The date of this deed is probably of the 9th century.

(MR. GOODWIN.)

348. FRAGMENTS OF PAPYRUS containing Coptic inscriptions

(A.) This fragment has formed the end of a deed. It contains merely the signature of the notary who drew the deed.

Δι μοῦ πσευ κωζ εσκατω

(B.) FRAGMENT FROM THE END OF A DEED, containing little more than the signatures of the witnesses.

The name of the city, or name of *ερμουτ* (Hermonthis) occurs,
The following names of witnesses occur.

"Seroute, the son of Psimo."

"Abraam, the son of Demetrius;" who also signs the name of another person, "because he did not know how to write."

Dioscurus, the son of Smo, deceased. (μακαγιος)

"Klautius (i.e. Claudius), the son of Stephanus," deceased.

"Demetrius, the son of Pmai," who also signs for another person who does not know how to write.

C. W. Goodwin, Feb. 1858.

349. Piece of Linen, of fine texture, of the *extraordinary length of* 78 *feet* 4 *inches*; 3 feet 9 inches in width, to which must be added 1½ inch, the width of a fringe woven into one edge, the whole length of the piece. At 25 feet from one end is one line of hieratic writing, beginning from the fringe, and extending for 7½ inches towards the opposite edge.

This inscription bears the name of the person Ra-skote-p-het man, born of Anta-m-nofre deceased, or justified. The remaining few characters are not legible.

According to Mr. Heath, *this piece of linen is of the date of Amen-m-ha I.* B.C. 1700, *one hundred years before Abraham.*

350. Linen, of various textures; A. 16ft. 12 inches long, 4ft. 6 inches wide, 2½ inches fringe. B. 10ft. 3 inches long, 3ft. 6 inches wide. C. 10ft. long, 3ft. 8 inches wide, 1 inch fringe. D. 6ft. 2 inches long, 4ft. 2 inches wide, 2 inches fringe. The name of the original owner has been written in the corner, but is so faded as to be scarcely legible.

351. An entire and perfect Tunic or Shirt, of moderately fine cloth. Its dimensions are 4ft. 3 inches wide, 4ft. 8 inches long. The aperture for the head, 6 inches diameter.

In this dress the two sides were sewn up to within 7 inches of the top, to allow the arms to come through. It will be observed that the hole for the head is entirely in the front. The remarkable part is the smallness of this aperture for the head, particularly with the abundant mass of hair that Egyptians are represented as wearing, except the sacerdotal class, who were shorn. It is therefore only reasonable to conclude that the garment once belonged to a man of that class.

352. Six Figures of Osiris, all of them about three inches in height.

The larger has the disk surmounting the cap, the smaller a loop attached to the left ankle. Bronze, rude work.

353 FIGURE OF ATMOO.

Bronze much injured by incrustation.

354. A BEAUTIFUL SPECIMEN OF THE ROYAL ASP, with the disk on its head, worn on the forehead of the ancient Egyptian monarchs.

It is made of bronze, and has been inlaid with coloured enamel, a portion of which only remains, and it was originally gilt (see no. 41).

355. Chapter 80, of the Book of the Dead.

The Chapter on undergoing transformation into a deity who throws a ray into the path of darkness.

(N.B. This varies somewhat from the published edition.)

"I am the dark zone of Oannes, a bright ray unto the watchman at the head of the light on the road of darkness, my body is filled abundantly with food, I have courage to pass towards him, I approach him, I contend with him in Eastern Aant, I lay me down, I write my charm, I collect the genii from their city, I consider them therein, and I lead darkness from his oar. I am a woman, a ray in darkness, I approach, I cast a ray upon the darkness and it becomes a light. I act upon the Eye of Horus in its weakness when the feast of the 15th day arrives. I am a woman, a ray in darkness, I approach, I cast a ray on the darkness and it becomes a light. I collect the jewels in the mansions above for the glorified man that is therein. I am a woman, a ray in darkness, I approach, I cast a ray on the darkness and it becomes a light. I equip Thoth (the Moon) in his lunar abode, I receive a diadem. I am a woman, a ray in darkness, I approach, I cast a ray on the darkness, and it becomes a light, and the fields thereof are precious stones in the festivals thereof. I am a woman, a ray in darkness, I approach, I cast a ray on the darkness, and it becomes a light, and the two ostrich feathers thereof on my body are copper and lead in the months thereof, (*i. e.*, of the festivals.) I am a woman, a ray in darkness, I approach, I cast a ray on the darkness, and it becomes a light. I overthrow the serpents, I worship the inhabitants of the darkness, the fiends veil their faces when they see me. Ye are ( ). It has not been granted to me to listen to you therein."

359. Chapter 54, of the Book of the Dead.

The Chapter on giving breath to so and so in Purgatory.

Spoken by the deceased. "O Atum grant me the pleasant brea of your nostrils. I am the egg of Nagagul. I wait on the gre egg which Seb laid on the earth—it quickens—I quicken in my tur —it lives—I live in my turn, and have the command of breath."

B. C. are invocations to different deities.

357. Portions probably of the 15th Chapter.

358. Part of the 145th Chapter, of the Book of the Dead.

In this Chapter the deceased after many wanderings is supposed t arrive at the portals of the fields of Anero near the temple of Osiris a Memphis. He contemplates the twenty-one gates thereof, each guarde by a deity. He goes the circuit of them and reads the name of each gat and each guardian deity.

359. A is part of the same subject as above. B consists of the namin by deceased of the different parts of the barque in which he pays a visi to his father Osiris. See Chapter 99.

In C. the enigmatical letters, spread out to such a distance are only the name of deceased and his mother. It would appear doubtfu whether the deceased was Hemut Unnu or Hemut Bai. But i 339 A the second line, the name is written so clearly that there ca be no mistake. Hemut Unnu, the "Duckling," or "the child i perceived."

360. No headings to these fragments.

361. Fragments of Chapter 84. "The Chapter on the Epiphany into Light. The first rank thereof."

362. Chapter 71. Chapter on Manifestation. On repellin hostility, and on not allowing so and so while in Purgatory t have his soul healed in Tasor.

"Saith the Osirian Hemut Unnu deceased. Oh Hawk manifeste in primeval water, lord of the flood, Oh great Cow, I am heale as thou too thyself wert healed, I arise, I gird me, I soar over th earth, may my Lord love me pre-eminently. I am the hawk boun in linen, I soar over the earth to the citadel of Horsi-isis, I an healed as thou too thyself wert healed, I arise, I gird me, I soar over th earth, may my Lord love me pre-eminently. I am the hawk of th southern heavens, the Ibis of the Northern heaven,—Flames of fire res upon the wicked but Thoth applies the straight rule to the upright man I am healed as thou too thyself wert healed, I arise, I gird me, I soar ove the earth, may my Lord love me pre-eminently. I am the god Ouonel of Empenrot (the land where nothing grows), the Nebhu of the hidde shrine of Osiris, I am healed as thou too thyself wert healed, I arise, I gir

me, I soar over the earth, may my Lord love me pre-eminently. Oh god named "Fire-from-his-feet" whose opportunity the goddess Mehen creates, lord of the essences of the two storks, I am healed as thou too thyself art healed, I arise, I gird me, I soar over the earth, may my Lord love me pre-eminently. Oh Sun I am healed as thou too thyself art healed, I arise, I gird me, I soar over the earth, may my Lord love me pre-eminently. Sebek stands upon his dais, Neith stands within the waterpools. I am healed as thou too thyself art healed, I arise, I gird me, I soar over the earth, may my Lord love me pre-eminently. Oh ye above named Seven standing at the arms of the balance on this appointed day for chopping off heads and severing necks, for snatching out quivering hearts and scorching them on the brazier at the lake of fire—I read ye—I read your names, and as I read ye so do ye perform,—I approach ye and do ye also approach me, I live with you and do you also live with me,—grant me the luxuries of life among you under your thumbs—give me the luxury of the life of your palates, grant me infinite years upon the years of my life, grant me infinite days upon the days of my life, and infinite nights upon the nights of my life, till I be healed, till I shine, till the breaths of your nostrils have become like phalanxes and be seen like the phalanxes in the horizon on this day of swathing the mighty one."

363. Divers names of deities, things, and places.

364. Chapters 51 and 52 of the Book of the Dead.

Chapter 51. The chapter on not going into the refectory in Purgatory. "Saith the Osirian Hemut Unnu deceased, This fish, this fish, I cannot eat it, this rotten fish, I cannot eat it. My mind is made up, I will not sniff it. I will not lift it with my arms, I will not approach it with the soles of my feet."

Chapter 52. The chapter on not eating rottenness in Purgatory. "Saith the Osirian Hemut Unnu deceased, This fish, this fish, I cannot eat it, this rotten fish I cannot eat it. Don't alarm yourselves, it sticks in my gizzard. I will not lift it with my arms, I will not approach it with the soles of my feet, if you live from it by way of food, your divinity will fail, but if you cast it away, you are brought to life by these four loaves, by the loaves brought when Horus tosses his bread to Thoth. It is granted thee to eat made dishes, oh ye accompanying Deities thereof, the Osirian Hemut Unnu deceased eats under this Sycamore tree of Athor the Queen. An occasion is given me there of advantage. Fields are divided to me at Dadou I expatiate in Heliopolis, I live on bread of white wheaten flour, and my drink is of red extract, and it is granted me that the flask cutters

of the father of my mother shall look to my beverage. I am enlarged, I am widened. I have run my course, I sit in the place I prefer."

No. 365. Part of the 84th Chapter.

The chapter on undergoing transmigration into the form of a stork. (N.B. The deceased must be supposed to be addressing the brazen image of a stork.) "Strong is the metal in the section of their heads, the down thereof is of copper. Oh nobles! Oh Holy Spirits, forthwith I am in heaven, I cleave the atmosphere over the country instead of labouring at the oar, I am become strength, I make heaven rejoice, I girate, I make earth the hall at my feet over the cities which tempt my approach, I ( ) among the fowl, I approach the Deities in their temples, I alight on earth or on the sycamore trees in the sacred enclosures, I care not for inundation, I care not for cultivated ground, I care not for the desert, I stretch around the horn thereof, I reck not of the sustenance therein, nor the sounds thereof, I am the holy Mas of the desert, which is pictured in the books."

366. A is from chapter 23 and 24. B is from chapter 12. C gives the names of the four oars of the sun in chapter 148. Chapter 12 is very short.

"I adore thee Oh Sun, the guide through the mysteries of the House of Glory, into this arc of Seb, into this balance of Ra which is balanced with Truth daily, grant that I may glide along the earth and be a director."

The 24th is the Chapter on taking food to every body in Purgatory: "Says the deceased Hemut Unnu, son of Per-het, I am Kheper who created himself from the body of his mother, who fulfilled the wishes of the inhabitants of the primæval water, and imported the phœnix to the companions of the deities named the Forerunners. Then I gathered together food here in every spot where it exists, for every individual who existed there, prowling like cats awaiting the light of Mu. Do thou therefore, Oh Osirian Hemut Unnu, deceased, son of Per-het deceased bring out the boat and engrave the oar blades for thy forward course to Aat-n-Huh in Purgatory, and do thou collect the food shot into every corner therein, for every individual existing there, prowling like cats awaiting for the light, &c., &c."*

367c. Chapter 26.

The chapter on giving a person his heart in Purgatory. Spoken by the Osirian, &c. My heart is given me in the chamber of hearts, my

* This looks like a reference to an early colonization by the Mizraimite races among the barbarous Cushite Aborigines of Egypt.

heart is given me in the chamber of hearts my heart is given me, it is at rest within me. Nothing now but to eat food in the chamber of Osiris, in this region of the East—a cargo full of it. Nothing now prevents me thinking with thee. My mouth is given me to speak with, my feet to walk with, my arms are given me to overthrow my accusers. Open to me Oh doors of Heaven. I pass Seb the leader of the gods. Ourti opens my eyes, the Shop raises my arms, and Anubis tattoos the legs, which I extend to him. I stand erect with Pasht, heaven opens to me, I give my orders in Ha-ka-Ptah (name for Memphis the original of E-gy-pt—means the Hall of the form of Ptah). I think with my heart, I am strong with my heart, I am strong with my arms, I am strong with my legs, my mouth is of pleasing form. My soul is not kept asunder from my body in the abodes of glory in the West."

368. Chapter 68. The chapter on Manifestation in Daylight.

"The Osirian Hemut Unnu deceased has opened the doors of heaven. I open the doors of earth, the bolts of Seb are withdrawn, the upper temple opens into sight, the Osirian Hemut Unnu deceased approaches. I am the Royal Bondsman of the God "Lovely Arm," who carries the arrow that reaches to the earth. The Osirian Hemut Unnu, deceased, opens carefully and passes out carefully, the Osirian Hemut Unnu, deceased, appears in any place he chooses, he is potent with his heart, he is potent with his arms, he is potent with meat, he is potent with drink, he is potent with drink offerings, he is potent with libations, he is potent with what he does in purgatory, he is potent with the excursions he undertakes on to earth, he is so far born that the Osirian Hemut Unnu deceased may say he lives spiritually by the bread of Seb. As for rotten fish it chokes him, but he lives on the bread of wheaten flour, and the red wine of a river in a holy place, the Osirian Hemut Unnu deceased sits with the Heliopolites to make feast with the food of Athor, the goddess encircled by Nimbus, whose broad hall is there. She goes to Heliopolis where the rolls of theology are the writing of Thoth. The Osirian Hemut Unnu deceased is potent in his heart, he is potent in his breast, he is potent in his mouth, he is potent in his arms, he is potent in his legs, he is potent in his prophecyings, he is potent in ordinary water, he is potent in water poured out, he is potent in the wind, he is potent in the waterflood, he is potent in the marshes, he is potent in what he undertakes in purgatory, he is potent in the excursions he undertakes unto earth. The Osirian Hemut Unnu, receives with his left arm and gives it out in turn with his right; he stands or he sits, he succeeds in the functions of his body."

369. The fragment B belongs to a different linen, as it contains the words. Oh Thoth justify Osiris against his enemies, justify the Osirian Peṭ-Atum.

C contains the 73rd Chapter. The chapter on climbing into Amenti, (the west) on the day of climbing into the *Amhet, (some place or building)*. "Saith the Osirian Hemut Unnu deceased. Oh spirit of the great rams, let me approach, let me see, let me climb the house of glory, let me see my father Osiris, I have passed through the darkness to my father Osiris, I am one who loves him, I have come to see my father Osiris, his heart darts warmth unto me, I have made offerings to my father Osiris, I have opened every route both in heaven and earth. I am the son who loves his father. I come equipped like the holy saints (i.e. dogstars). Oh every god and goddess, I have run my course."

370. Chapter 17. This chapter is a long one and immediately preceding this portion of it occurs the curious and important allusion to the "Fall of Satan." It is well known that we derive all our notions on this point from Milton, and that no such doctrine exists in the Bible. This book of the dead existed hundreds of years before Moses, and the tradition of the imaginary fall of Satan previous to Man's creation has been handed down to us from this heathen source. In line 54 of this chapter we read as follows.

"This is Saham the injurer of Osiris. Others say, This is the Serpent who used to be at the very head of Righteousness. Others say, This is the Hawk who used to be among the heads. He was the first in Righteousness and afterwards in Wickedness. He caused Wickedness to make Righteousness succumb. Others say, This is Horus worshipped in Sichomp. Others say, These be Thoth and good Atum son of Milt, the harbinger gods who pull away the Sacrifices from the enemies of the Legitimate God. Oh save ye the deceased justified Osirian from the watchers and the pullers. from the second-rates and the first rates, from disease and injury. May they never be discovered lying in wait against the Osirian, may they never prevail over me, may I never fall into their flames, for I am aware of them, I am aware of the name of this Mazd among them in the dwelling of Osiris, with a dart in his hand, invisible, wandering upon the earth in fiery flame, whose measure Hapi has written. Never has the deceased justified Osirian Hemut Unnu seen such healthy exercise on the earth with Ra, nor such pleasant rest with Osiris. My dinners there cannot be exceeded in daintinesses even because he is a servant of the True God, in the ordinances of the Creator. The Osirian Hemut Unnu deceased soars like a hawk, and swills like a goose, and like Nahvek he will never be destroyed."

Explanation. "This is Anubis. This is Horus, worshipped in Sichomp. Others say, this is Horus of the (grove?) others, say, the Harbinger Gods who keep off the enemies of the true God from him. Others say, this is Horjennu, of the (grove). Let them not toss me therein, let me not go near their horns."

Explanation. "These dishes of exceeding daintiness signify, the image here of Ra, with the image of the Eye of Horus. Oh Lord of the Palace, Captain of the Gods, save thou the Osirian, Hemut Unnu deceased from this divinity therein, in the form of a cat, with the brows like mankind, who feeds upon the damned. This circuit of the lake of fire devours the body, pierces the heart, and tears corpses in a way never was seen, the explanation whereof is—Its name is Devourer of myriads of years, and it is at the lake in Phœnicia, which is hard by the lake of fire, in Emperotf (the desert)."

371. 19th chapter. The chapter on the flowers of justification (probably a crown of flowers).

"Saith the Osirian Hemut Unnu deceased, Thy father Atum presents to thee on a salver this beautiful coronet of justification of this living forehead, dear to the ever-living gods. Osiris Lord of Amenti justifies thee against thy enemies. Thy father Seb orders for thee all his joints of meat. May Hor-si-esis, Son of Osiris, honour thee on the throne of the father the Sun, to overthrow thy enemies. The two domains of Atum order for thee, and the god Atum orders for thee, and his circle of gods repeat the order—a hearty embrace of justification. Hor-si-esis, son of Osiris, is eternal, the Osriian Hemut Unnu deceased is eternal. Osiris Lord of the West, and every deified region, and every goddess, both in heaven and earth, justify Hor-si-esis, son of Osiris, against his enemies before Osiris, Lord of the West, and they justify the Osirian Hemut Unnu deceased against his enemies, before Osiris, Lord of the West, viz., before Uonofer (the Good One), son of Nutpee."

The chapter then goes on to repeat the justifications in the different chief regions of Egypt on different chief festivals, and ends with the usual promises that if the chapter is chanted, and the proper offerings made for the dead, the result will be satisfactory to the soul of the deceased.

372. The Vignettes B belong apparently to Chapter 110 where the deceased is represented reaping gigantic corn in the fields of Aaneru (near Memphis).

A is the beginning of Chapter 83. The Chapter on Transformation into a bennu (long legged bird, stork or phœnix) "Saith the Osirian Hemut Unnu deceased. I fly among the circle of gods, I am born like Kheper (the Beetle), I grow like the flowers, I am initiated like the mysteries. The food of Deity reaches the lower parts within them. I am the image here of these seven four-footed goddesses, in their transformation in Amenti, greatly shining in the members of its body, among which are this god, Set and Thoth, on this occasion of worship. Oh Lord of Sichomp with the Spirits of Heliopolis abiding among them. I approach on this day, I arise, I labour, among the gods. I am Chons who overthrows all the proud."

373. Fragments. The writing is in linear hieroglyphic which stands half between hieroglyphics and hieratic.

374. Chapter of giving so and so his heart in Purgatory.

375. Fragments belonging to the long papyrus. No. 94.

376. Chapters 21 and 22 are on the same subject—viz.

The chapter on restoring to so and so his mouth in Purgatory. Chapter 21. Saith the Osirian Hemut Unnu deceased. Turn thy face, oh Osiris, lord of the flash of light in the palace of darkness of the nightly vault, I approach thee, I am glorified, I wash my hands in thy presence. I come to thee—thou art careful of thy favours. He restores the mouth, he speaks with it the issues of his heart, even in that hour of the night which is unpropitious.

The 22nd chapter—"Saith the Osirian Hemut Unnu deceased—I shine like the egg in the land of mystery—my mouth is restored to me and I speak with it—I am in presence of the great pioneers, in presence of the great god of the house of glory—my arms are not impeded (in the published edition the word 'not' is omitted), before the pioneers of any god or any goddess—I am the Osiris worshipped at Rostu—at the head of the place called the staircase—I approach, I perform the desire of my heart in the day of flame, I extinguish the flame as it approaches."

377. Belongs to same person as No. 341.

378. A and D belong to Chapter 15, B and C to Chapter 148.

In D, in the first picture, the deceased is sitting in the barque of the sun during his daily journey; in the second the sun has just sunk beneath the horizon; and in the third the deceased gets to shore to get his supper, which is seen on the altar.

Chapter 148 is also connected with the worship of the sun and very likely may have come next to Chapter 15. The picture represents the four

oars of the north, south, east, and west quarters of the heavens—also the seven kine of the sun.

379. This deserves notice as the *beginning* of the passages of which the collection contains so many pieces. As usual, the person who pasted them on to the board has inverted their proper order. B is the first chapter of the book of the dead. It begins. "Hail Osiris Bull of the west, with Thoth eternal King. I am the great deity in his ark; I have contended for thee; I am one among the crown of deities, the kingly pioneers."

380. Fragments of the addresses to the different halls in Purgatory with their presiding deities.

381. No headings to these fragments. The same may be said of 382.

382. 13th and 14th Chapters of the Book of the Dead.

383. As usual, the first and third fragments ought to interchange places.

The 13th is the chapter on locomotion after being manifested, and it is ordered to be chanted over an ornament of some textile material inserted into the right ear of the mummy, and on which the name of the deceased is written on the day of his embalming. The words are. "I move like a hawk, I am manifested like the phœnix, the morning star. I have run the race. I adore the sun in the beautiful west. I stroke the locks of Osiris, I fondle the cats of Horus, I have run the race, I adore Osiris."

The 14th is the Chapter on destroying the vermin in the heart of the deceased.

"Saith he—I turn towards thee, oh coming opportunity, in all mysteries —May the deceased Osirian Hemut Unnu, son of Perhet deceased, repeat these words rightly—may no god of vermin fill him with filth—let him repel it with all his force—verily I, the god Sam, have repelled mishaps and stumbling-blocks from him. Verily Anubis repels misfortune from thee, thou art with the god of peace in his own abode—mayest thou have thy offerings and live with him. May the deceased Osirian Hemut Unnu live with him. May he destroy all the vermin in his heart."

384. Fragments of the 18th Chapter.

This Chapter is divided into ten sections, each relating to the justification of the deceased after death in different parts of Egypt. Thoth is requested in each case to justify the deceased as he justified the god Osiris.

385. Fragments of the Book of the Dead.

386. The 7th, or 9th, and other early CHAPTERS of the Book of the Dead.

The deceased, in the great majority of these Fragments, is named Hemut Unnu (The duckling is perceived), son of Per-het (open heart).

387. CHAPTER 57th, of the Book of the Dead.

The Chapter on the blast of wind contending with the waters in Purgatory. In this Chapter, the goddess Saf erects at last a shelter for the deceased, and the god Noum fixes it on its foundations. When the wind is North, deceased sits on the South, when the wind is South, deceased sits on the North, and so on for the other quarters; at last, he contracts his eyebrows over his nose, and makes a rush to a more eligible spot.

388. LARGE PIECE OF PAPYRUS, bearing a fragmentary inscription written with a brush, in Arabic characters, nearly of the Cufic form—

The upper line is clearly the "B-ism-allah," in "the name of God;" and below, the first clause of the profession of faith of the Mohamedans, "La illah ila Allah."—"There is no divinity but God." The piece of papyrus is 14½ inches high, and 9½ inches wide. There is scarcely any evidence of the papyrus having been used previously, by the ancient Egyptians.

389. Portion of CHAPTERS from 32nd to 36th of the Book of the Dead.

390. FRAGMENTS concerning libation, of a similar character to those in 376.

391. CHAPTER 41 and 42. The Chapter on repelling (some kind of reptile), from so and so in purgatory.

"Spoken by the Osirian Hemut Unnu deceased son of Perhet. Osiris Uonofer (i.e. the good) with Atum shines upon Mu and Tafnet, he opens the house of glory of the horizon and the odour thereof comes out. Oh, guardian of the west therein, who livest on the breezes, a god passing in his barque, the subject of conversation to the circle of the nine gods in Ashur (i.e. the capital city of the 18th nome in Lower Egypt). I approach, I appear, I get close, I utter the throat choking words, then I live, I am safe from the accuser."

The vignettes throughout this papyrus are generallly different from those in the published edition. I have not met that in D elsewhere. The text throws no light on it, being merely the naming of certain names by the deceased in Purgatory.

392. Part of the 71st CHAPTER already translated.

393. CHAPTER 31 or 32 of the Book of the Dead.

394. FRAGMENTS, without any heading.

395. B. is the 45th CHAPTER of the Book of the Dead.

The CHAPTER on not relieving the bowels in Purgatory! "Saith the deceased Hemut Unnu son of Perhet, I repose, I repose on Osiris, I rest my arms on Osiris, He has no rest, he cannot relieve his bowels, he cannot &c. &c. Oh! cause ye the deceased Osirian, to assist his father Osiris."

A is a part of CHAPTER 18 mentioned in explaining 33

396. C joins on at the right hand of A, no heading to these fragments. An adoration of Atum and Kheper, reminds us of CHAPTER 139, while the statements that they shine, like the Phœnix in the temple of the Phœnix in Heliopolis, is a parallel passage to CHAPTER 140, but the remaining portions differ.

397. LARGE FRAGMENT of the Book of the Dead, without any heading.

398. THE CHAPTER ON DRINKING WATER IN PURGATORY.

399. FRAGMENTS of the Book of the Dead.

400. FRAGMENTS of the Book of the Dead.

401. FRAGMENTS of the Book of the Dead.

402. FRAGMENT OF THE FIRST CHAPTER OF THE RITUAL, or Book of the Dead, in a bold, enchorial hand-writing.

This fragment is accompanied by an outline illustration, representing the lady for whom it was written, worshipping in the house of Horus-Ra, before whose image are five lines of hieroglyphics; the last, over the head of the lady, containing the name of the deceased. The papyrus is of a dark brown color, 1-foot 10-in. long, and 10 inches wide. Adoration of Horus-Ra, by the Osirian lady, the House owner, the Sistrum player, Maut-m-Heb, deceased.

403. PORTION OF THE FRONT OF A CEDAR MUMMY CASE, bearing three columns of hieroglyphics, cut with a sharp, chisel-shaped instrument.

The style of the hieroglyphics, and the form of the case, make it probable that it is of the time of the Ptolemies. The cedar-wood retains its odour, and is probably from the forest of Lebanon. Single block 3-feet 6-inches high, 2⅝ thick. The translation of the hieroglyphics is given by the Rev. D. I. Heath, as follows:

"The words of the Osirian Petosiris deceased.

"Hail, ye Lords of the double truth, ye spotless ones who exist for ever

and ever! come forth to help me, that I may prevail by your assistance, that I may profit by your splendour. Give me a position in this land; allow me to take my food there; allow me to plough there, because—" (Here the fragment breaks off.)

404. Similar Portion of a Mummy Case, also bearing three columns of hieroglyphics, sketched out with an instrument of the gouge form.

This is also of Lebanon Cedar, and of the same period as the last, and of the like dimensions. Both pieces have been adapted to a pedestal, composed of Cedar of Australia.

The words of the Osirian Horut, deceased, aspiring after Truth, son of the lady Tet, deceased.

"Hail, Terminal Gods, ye spotless ones, who live for ever, world without end! assist ye me in the gulph; light me with your rays; torment me not; let me rise with your risings; let me sit in a place of quietude, in the land of this Double Truth; restore me my mouth, that I may speak with it; grant me the favour of your countenance. I read you; I read your names; I read the name of this God."

405. Tablet of the usual form, bearing two royal names, that of Amunothph II., and that of a queen. Above is the winged globe, and some lines of hieroglyphics; below are the figures of a man and woman.

There is quite evidence enough, both in the forms of the hieroglyphics, and those of the figures, to pronounce this tablet to be a modern forgery; and by some European artist not very conversant with Egyptian art. It is, moreover, carved out of a fine limestone, of a quality that is not to be found in the valley of the Nile. (Joseph Bonomi.) This Tablet is 10¼ inches high, and 8 inches wide.

Description and translation of the hieroglyphics by the Rev. D. I. Heath.

Adoration of the deceased monarch, Amunothph II (about B. C. 1520), by a "Divine Wife," named Nofer Ateri. "Peace offering to the good deity, the balancer of the land, from the divine wife of Pet-Nofer, deceased. Says she, 'Hail, oh venerable God."

It may be remarked, however, that if the supposed forger was not himself conversant with the language, he must have copied his inscription from some authentic source.

406. Vase, in Coarse Red Earth, with the Figure of Typhon impressed on it.

The foot of this vase is square, and the front of it has been made smooth, and certain doubtful hieroglyphics are cut in it. The figure of Typhon is certainly pressed out of a mould made on an antique figure. It is about 4 inches high.

407. A FRONT VIEW OF THE HEAD OF OSIRIS, the size of life, drawn in a black outline, filled up with paint.

This formed part of the winding-sheet of a mummy, of the Roman period. The ears are remarkably small, and placed even higher than is usual in Egyptian figures. The fragment of canvas is about 1 foot 5 inches high, and 1 foot 2 inches wide.

408. TWO SOLID PIECES OF PAPYRUS, one 9 inches long, and 1½ inches wide.

Composed apparently of fragments of demotic papyri, pasted together and secured at the two ends by a lump of coarse bread, on which, while soft, an impression of an oval seal was made.

The other piece, 7 inches long, composed of a solid piece of the stalk of the papyrus, flattened and sealed at the two ends like the former, with an impression of the same seal. The seal seems to have been dipped in a blue liquid, in order that it should be easily released from the soft bread, and likewise to colour the impression. These sticks of papyrus were for the purpose of giving solidity to small volumes of manuscript, round which they were rolled. The word volume, derived from the latin, volvere, to roll, is still retained in our language to signify a book, although books have long since ceased to be made in the form of a roll.

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I. — L'ÉGYPTE

LE CAIRE
IMPRIMERIE NATIONALE
1892

Tous droits réservés.

BIBLIOTHÈQUE KHÉDIVIALE

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PRÉFACE

Le fonds primitif de la section européenne de la Bibliothèque Khédiviale, fondée en 1870, se composait de la collection non intacte de l'*Egyptian Society*, réunion privée formée en 1836, et de diverses petites collections provenant de plusieurs écoles et de l'Administration des chemins de fer. Tandis que celles-ci s'étendaient sur toutes les branches littéraires, les membres de l'*Egyptian Society* avaient mis leurs soins à choisir méthodiquement les meilleurs ouvrages, sans distinction de langue, relatifs à l'Egypte ancienne et moderne.

Ce fonds précieux n'a reçu qu'un accroissement insignifiant jusqu'à l'année 1889, date de la nouvelle organisation financière de la Bibliothèque. Pendant ce temps, nous avons complété les lacunes les plus importantes dans les limites tracées dans le programme de l'année 1886 (Egypte, Empire Ottoman, Islamisme, un choix sérieux des chefs-d'œuvres des pays étrangers).

On pourrait cependant nous objecter que la collection égyptienne n'est pas encore assez complète pour être publiée; mais le besoin d'indiquer, dès à présent, aux clients européens de la Bibliothèque — en grande partie voyageurs de passage — tout ce que nous avons sur une spécialité quelconque, et l'insuffisance du catalogue écrit, justifient assez l'impression du catalogue tel qu'il est. Les listes mensuelles du *Journal Officiel* et les suppléments annuels feront le reste.

Parmi les collections privées qui sont entrées à la Bibliothèque Khédiviale, il convient de faire remarquer celle provenant de la succession de feu S. E. Cadri pacha, homme aussi modeste que savant décédé au Caire en 1888, qui avait collectionné les brochures diverses relatives à la réforme judiciaire et aux nouveaux tribunaux.

La succession de feu M. le docteur Iconomopoulos, le savant auteur de la galerie alexandrine grecque, a valu à notre collection l'acquisition d'une quantité d'ouvrages précieux traitant de la nosologie du pays.

Quelques jours avant la clôture de ce tome, la bibliothèque s'est enrichie d'un joli lot d'ouvrages traitant de l'Egypte (Egyptologie, anciens voyageurs, canal de Suez, islamisme, etc.) et provenant de la succession de feu M. Nabarâwi bey, au Caire.

Au moment de la clôture, S. E. le président du Conseil des ministres a gracieusement ordonné le transfert des journaux arabes et européens qui se conservaient au Bureau de la Presse à la Bibliothèque Khédiviale, pour faciliter les recherches sur l'histoire contemporaine du pays.

Parmi les auteurs ayant contribué à cette collection égyptienne se trouvent deux membres de la famille khédiviale (voir pages 1 et 119).

Le second fascicule comprendra l'Orient ancien et moderne hors de l'Egypte.

Le Caire, 1er juin 1892.

Dr VOLLERS.

LISTE EXPLICATIVE DES ABRÉVIATIONS

Sections du catalogue et Abréviations diverses.

A.m.	*Art militaire.*
A.M.	*Arts et métiers.*
Ar.	*Archéologie.*
As.	*Astronomie.*
C.	*Cartes.*
Ch.	*Chimie.*
E.	*Encyclopédie.*
Eg.	*Philologie égyptienne.*
G.	*Géographie.*
H.	*Histoire.*
H.N.	*Histoire naturelle.*
J.	*Jurisprudence.*
L.	*Littérature.*
M.	*Médecine.*
Ma.	*Mathématiques.*
Mi.	*Miscellanées.*
p.	*page.*
Ph. a.	*Philologie arabe.*
Ph. ér.	*Philologie éranienne.*
Ph. g.	*Philologie générale.*
Ph. gl.	*Philologie grecque et latine.*
Ph. gr.	*Philol.germanique et romaine.*
Phi.	*Philosophie.*
Ph. ind.	*Philologie indienne.*
Ph. sém.	*Philologie sémitique.*
Ph. t.	*Philologie turque, etc.*
Phy.	*Physique.*
pl.	*planche.*
(s.d.)	*sans date.*
(s.l.s.d.)	*sans lieu ni date.*
t.	*tome.*
Th.	*Théologie.*
T.P.	*Travaux publics.*
v.	*voir.*

Recueils importants.

B.I.E.	*Bulletin de l'Institut Egyptien.*
B.S.G.	*Bulletin de la Société Khédiviale de Géographie.*
D.E.	*Description de l'Egypte.*
M.I.E.	*Mémoires de l'Institut Egyptien.*

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(Arrangé par ordre alphabétique.) [Eg. 1545]

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II. — L'EGYPTE EN GÉNÉRAL

1. — *Histoire de toutes les époques. Guides.*

(M.C.) — Aperçu historique de l'Egypte.
Caire, 1869, 15 p., in-8°. [Eg. 895]

BUSCH (Moritz). — Handbook for Travellers in Egypt and adjacent Countries subject to the Pascha. Translated from the German of Dr Busch by W. C. Wrankmore. With fourteen illustrations, a travelling map and a plan of Cairo. 2nd edition.
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Paris, 1862, in-8°. [Eg. 1048]

Le même. — Deuxième exemplaire. [Eg. 1049]

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Bruxelles, 1840, 2 vol. avec 8 pl., in-8°. [Eg. 1081 *b*]

Le même. — Tome Ier.
Paris, 1840, 1 vol. avec 4 pl., in-8°. [Eg. 1081 *bb*]

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» III. — Pl. 1-37, 39, 38, 40-69. Paris, 1812.
» IV. — Pl. 1-72. Paris, 1817.
» V. — Pl. 1-89. Paris, 1822.

Etat moderne.

TOME I. — Pl. 1-25, 27-83, (la pl. 26 a été détachée v. cartes n° 146). Paris, 1809.

TOME II. — Pl. 84-105; arts et métiers, pl. 1-30; chirurgie, pl. 31; costumes et portraits, pl. A-D,F,E,G-K; vases, meubles et instruments, pl. AA-NN; inscriptions, monnaies et médailles, pl. a-k. Paris, 1817.

Histoire naturelle.

TOME I. — (Le titre manque) Zoologie, mammifères, pl. 1-7; supplément., pl. 1; oiseaux, pl. 1-14; reptiles, pl. 1-8; supplément., pl. 1-5; poissons du Nil, de la mer Rouge et de la Méditerranée, pl. 1-27.

TOME II. — (Le titre manque) Zoologie, céphalopodes, pl. 1: gastéropodes, pl. 1-3; coquilles, pl. 1-14; annélides, pl. 1-5; crustacés, pl. 1-13; arachnides, pl. 1-9; myriapodes et hexapodes-aptères, pl. 1; orthoptères, pl. 1-7; neuroptères, pl. 1-3; hymenoptères, pl. 1-20; échinodermes, pl. 1-9; zoophytes, pl. 1-3; axides, pl. 1: polypes, pl. 1-14; algues, pl. 1-2.

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Etat moderne.

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»	V. — Paris, 1829.	»	X. — Paris, 1821.

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1. — *Bubastis*, 49 exemplaires.
2. — *San (Tanis)*, 194 exemplaires.
3. — *Memphis*, 4 feuilles.
4. — *Héliopolis*, 4 feuilles.
5. — *Geological Researches*, 6 feuilles.
6. — *Fayoum*, 14 exemplaires.
7. — *Plans divers*, 18 feuilles. [Eg. 205

PORTEFEUILLE contenant des croquis et des nivellemen pour la plupart de la main de HEKEKIAN BEY (en tout 62 feuille ainsi que des plans et croquis schématiques concernant la c du Nil (5 feuilles). [Eg. 2055 *a*

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4. — *Ethnologie.*

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Lucca, tome I, 1864; tome II, 1865. 1 vol., in-8°. [Eg. 1371]

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6. — *Zoologie.*

AUDOUIN (Victor). — Explication sommaire des planches zoologiques de l'Egypte et de la Syrie, publiées par J. C. SAVIGNY.

Oiseaux.....	v. *D. E.*,	2me édit.,	t. XXIII,	p. 302-430,	Paris, 1828.
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Mollusques...	»	»	XXII,	» 117-212,	» 1829.
Annélides....	»	»	XXII,	» 212-248,	» 1827.
Crustacés....	»	»	XXII,	» 249-290,	» 1827.
Arachnides...	»	»	XXII,	» 291-430,	» 1827.
Insectes.....	»	»	XXII,	» 431-458,	» 1827.
Echinodermes	»	»	XXIII,	» 1-19,	» 1828.
Zoophytes....	»	»	XXIII,	» 20-22,	» 1828.
Ascidies.....	»	»	XXIII,	» 23-39,	» 1828.
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1. Theil. — *Percoiden-Mugiloiden.* Wien, 1870.
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Systematische Uebersicht der Fische des Rothen Meeres *Anhang und Register zur Synopsis.* Aus den Verhandlung d. K.K. Zoolog-Botanischen Gesellschaft in Wien. Jahrga 1871, besonders abgedruckt. 16 p., Wien, 1871.

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(v. *B.I.E.*, série II, N° 10, 1889, p. 327-338.)

GREENE (J. B.) — Fouilles exécutées à Thèbes dans l'année 1855. Textes hiéroglyphiques et documents inédits.
Paris, 1855, 12 p. de texte et 11 pl. demi-fol. (v. aussi ROUGÉ, p. 31). |Eg. 1453|

MARIETTE BEY (Auguste). — Denderah, description générale du grand temple de cette ville.
TOMES I-IV. — Paris, 1870-1874, avec 80, 87, 83, 90 pl.
SUPPLÉMENT. — Paris, 1874, avec 8 pl.
Paris et le Caire, 1875, texte. En tout 6 vol. in-4°. |Eg. 1805|

MARIETTE BEY (Auguste). — Abydos, description des fouilles exécutées sur l'emplacement de cette ville.
TOME I. — *Ville antique, temple de Séti.*
Paris, 1869, 38 p. de texte et 53 pl., demi-fol. |Eg. 1805 *g*|

MASPERO (G.) — Trois années de fouilles.
(v. *Mém. de la Mission archéolog. française*, t. I, fasc. 2.)
Paris, 1885. |Ar. 580|

MASPERO (G.) — Sur les fouilles et travaux exécutés en Egypte pendant l'hiver de 1885-86.
(v. *B.I.E.*, série II, N° 7, 1886, p. 196-271.)

RHIND (A. Henry). — Thebes its Tombs and their Tenants ancient and present, including a Record of Excavations in the Necropolis.
London, 1862, avec 7 pl., in-8°. |Eg. 2174|

Le même. — Deuxième exemplaire. |Eg. 2174 *a*|

ROUGÉ (E. de) — Rapport adressé à S. E. le Ministre de l'Instruction publique sur la mission accomplie en Egypte.
(Extrait du *Moniteur* du 30 mai 1864, 25 p. Annexé à : KENNEY. — *Ten Chapters on the Isthmus of Suez Canal.*)
Paris, 1864, in-8°. |Eg. 1640|

8. — Monuments, collections.

CHAMPOLLION (le jeune). — **Monuments de l'Egypte et de la Nubie,** d'après les dessins exécutés sur les lieux sous la direction de CHAMPOLLION et les descriptions autographes qu'il en a rédigées. Publiées par une commission spéciale.

Tome I. — Avec 110 pl.
Tome II. — Avec 114 pl.
Tome III. — Avec 103 pl.
Tome IV. — Avec 128 pl.
Paris, 1835, 4 vol. in-fol. (Il manque 17 pl. des 4 tomes).
[Eg. 1066

CHAMPOLLION (le jeune). — **Monuments de l'Egypte et la Nubie.** Notices descriptives conformes aux manuscrits a graphes rédigés sur les lieux.
Paris, 1844, autographié, incomplet, in-4°. [Eg. 1066

DUEMICHEN (Johannes). — **Die Flotte einer ægyptisch Kœnigin** aus dem XVII Jahrhundert vor unserer Zeitrechnu und altægyptisches Militair im festlichen Aufzuge auf ein Monumente aus derselben Zeit abgebildet. Beides zum ers Male veröeffentlicht nach einer vom Herausgeber im Terrass tempel von Dêr-el-Baheri genommenen Copie, mit theilwei Reconstruction. Nebst einem Anhange enthaltend die unterh der Flotte angebrachten Fische des rothen Meeres in der O ginalgrœsse des Denkmales, eine chronologisch geordn Anzahl von Abbildungen altægyptischer Schiffe, und ein Darstellungen und Inschriften aus verschiedenen Tempeln u Grœbern, die auf des Vorstehende Bezug haben. Als ein Beitr zur Geschichte der Schiffahrt und des Handels in Alterthum
Leipzig, 1868, 22 p. de texte, 23 pl., in-fol. obl. [Eg. 1200 *a*

GAU (F. C.) — **Antiquités de la Nubie** ou **Monuments inédi des bords du Nil situés entre la première et la secon cataracte,** dessinés et mesurés en 1819. Ouvrage faisant su au grand ouvrage de la Commission d'Egypte. Dédié au Roi.
Stuttgart et Paris, 1862, avec 72 pl., manquent les pl. 15 et in-fol. [Eg. 1408

LEPSIUS. — **Denkmæler aus Ægypten und Æthiopie** Vorlæufige Nachricht über die Expedition, ihre Ergebnisse u deren Publication.
Berlin, 1849, in-4°. [Eg. 1740 *nn*]

LEPSIUS (C.R.) — **Denkmæler aus Ægypten und Æthi pien** nach den Zeichnungen der von S.M. dem Kœnige v Preussen, Friedrich-Wilhelm IV, nach diesen Laendern gesen deten und in den Jahren 1842-1845 ausgeführten wissenschaftl chen Expedition. Auf Befehl Seiner Majestæt herausgegeben un erlæutert von Lepsius.

I Abth. — *Topographie and Architectur.*
Band I, II. — Blatt 1-6 (2 et 3 *bis*), 8-9, 11-17, 19, 21-68, 70-76, 78-84, 86-90, 92-97, 99-104, 107-109, 111-117, 119-135, 138-143, 145. (Total 131 pl.)

II Abth. — *Denkmæler des alten Reiches.*
Band III, IV. — Blatt 1-81 (64 *bis*); 82-153.

III Abth. — *Denkmæler des neuen Reiches.*
Band V, VIII. — Blatt 1-90 (25 et 70 *bis*); 91-172; 173-242 (228 *bis*); 243-304.

IV Abth. — *Denkmæler aus der Zeit der griechischen und rœmischen Herrschaft.*
Band IX. — Blatt 1-90.

V Abth. — *Æthiopische Denkmæler.*
Band X. — Blatt 1-75.

VI Abth. — *Inschriften mit Ausschluss der hieroglyphischen.*
Band XI, XII. — Blatt 1-69; 70-127.
Berlin, 1849-1858, 11 vol., in-fol. [1740 *n*]

PAYNE (Richard Knight)? — Specimens of ancient Sculpture, Ægyptian, etc., selected from different collections in Great-Britain, by the Society of Dilettanti.
London, 1809-1810, 25 pl., incomplet, in-fol. [Eg. 1665]

ROSELLINI (Ippolito). — I monumenti dell'Egitto e della Nubia, disegnati dalla spedizione scientifico-letteraria Toscana in Egitto, distribuiti in ordine di materie, interpretati ed illustrati dal dottore Rosellini.

Parte prima. — *Monumenti storici.*
Tomo I. — Con 10 tavole, Pisa, 1832.
Tomo II. — Con 16 tavole, Pisa, 1833.
Tomo III. — Parte prima, con 4 tavole, Pisa, 1838; parte seconda, con 1 tavola, Pisa, 1839.
Tomo IV. — Con 2 tavole, Pisa, 1841.

Parte seconda. — *Monumenti civili.*
Tomo I. — Pisa, 1834.
Tomo II. — Con 1 tavola, Pisa, 1836.
Tomo III. — Con 1 tavola, Pisa, 1836.

Parte terza. — *Monumenti del culto.*
Tomo unico. — Con 1 tavola, Pisa, 1844. (9 vol. in-8°.)

Atlante.
Tomo primo. — *Monumenti storici*, con 171 tavole, Pisa, 1832.
Tomo secondo. — *Monumenti civili*, con 135 tavole, Pisa, 1834.
Tomo terzo. — *Monumenti del culto*, con 86 tavole, Pisa, 1844.
3 vol., manquent les pl. 118 et 145 du t. I. [Eg. 2212]

STOBART (H.)—Egyptian Antiquities collected on a Voyage made in Upper Egypt in the years 1854 and 1855.
Berlin, 1855, atlas de 5 pl. [Eg. 2340]

9.—*Musées, catalogues.*

MUSÉE DE BERLIN

KŒNIGLICHE MUSEEN. — Abtheilung der ægyptischen Alterthümer. Die Wandgemælde der verschiedenen Ræume, 37 Tafeln nebst Erklærung.
Berlin, 1855, 21 p. de texte et 37 pl., in-4° obl. [Eg. 1887]

MUSÉE DE BOULAQ

Album du Musée de Boulaq, comprenant 40 pl. photographiées par DÉLIÉ et BÉCHARD. Avec un texte explicatif rédigé par AUGUSTE MARIETTE BEY.
Le Caire, 1871. (v. aussi GUIZEH). [Eg. 1884]

MARIETTE BEY (Auguste). — Notice des principaux monuments exposés dans les galeries provisoires du Musée d'antiquités égyptiennes de S.A. le Vice-Roi, à Boulaq. Deuxième édition revue et augmentée.
Alexandrie, 1868, in-8°. [Eg. 1805 *b*]

Le même. — Cinquième édition, entièrement refondue.
Le Caire, 1874, in-8°. [Eg. 1805 *c*]

MUSÉE DE GUISEH

Recueil de monuments choisis et de notices sur les fouilles en Egypte, publié par E. GRÉBAUT, E. BRUGSCH BEY et G. DARESSY. Tome I, liv. 1, fasc. 1.
Le Caire, 1890, 19 pl. (1-13 et 15-20), in-4°. [Eg. 1885]

MUSÉE DE LEYDEN

LEEMANS (C.)— Ægyptische monumenten van het Nederlandsche Museum.
I. *Ægyptische monumenten van het Nederlandsche Museum van Oudheden te Leyden.*
II. *Monumenten behoorende tot het burgerlijke leven.* (101 p. de texte et 237 pl.)
III. *Monumenten behoorende tot de graven.* (55 p. de texte 110 pl.)
Leyden, 1846, 3 vol., in-fol. [Ar. 500]

MUSÉE DE LONDRES

(BRITISH MUSEUM)

ARUNDALE (F.) and **BONOMI (J.)** — **Gallery of antiquities selected from the British Museum,** with Descriptions by S. BIRCH.
PART I. — *Egyptian Mythology.*
PART II. — *Egyptian Art.*
London, 1844, 1 vol., in-4°. [Eg. 899]

SHARPE (Samuel). — **Egyptian antiquities in the British Museum.**
London, 1862, in-8°. [Eg. 2283 *k*]

NICHOLSON (Charles). — **Catalogue of Egyptian and other Antiquities.** Collected by NICHOLSON.
London, 1858, avec 5 annexes, in-8°. [Eg. 1925]

MUSÉE DE PARIS

(LOUVRE)

ROUGÉ (E. de). — **Notice des monuments exposés dans la galerie d'antiquités égyptiennes au Musée du Louvre.** (Salle du rez-de-chaussée).
Paris, 1849, in-8°. [Eg. 2225 *g*]

ROUGÉ (E. de). — **Notice sommaire des monuments égyptiens exposés dans les galeries du Musée du Louvre.** Deuxième édition.
Paris, 1850, in-8°. [Eg. 2225 *f*]

MUSÉE DE ROME

(VATICAN)

MAI (Angelo). — **Catalogo de' papiri egiziani della biblioteca vaticana e notizia piu estesa di uno d'essi con breve previo discorso e con susseguenti riflessioni.**
Roma, 1815, in-4°. [Eg. 1800]

BACHMANN (Ludwig). — **Die ægyptischen Papyrus der vaticanischen Bibliothek.** Aus dem Italiænischen des ANGELO MAI. Mit drei lithographirten Tafeln.
Leipzig, 1827, av. 3 pl., in-4°. [Eg. 927]

MUSÉE DE TURIN

CHAMPOLLION (le jeune). — **Lettres relatives au Mu royal égyptien de Turin.**
PREMIÈRE LETTRE. — *Monuments historiques.*
Paris, 1824.
SECONDE LETTRE. — *Suite des monuments historiques.*
Paris, 1826, 2 vol. av. 3 pl. et 1 atlas av. 14 pl., in-8°. |Eg. 1066

MUSÉE DE SYDENHAM
(CRYSTAL PALACE)

BONOMI (J.) and **OWEN Jones. — Description of Egyptian Court erected in the Crystal Palace,** with historical Notice of the Monuments of Egypt, by SAMUEL SHA
London, 1854, av. 1 pl., in-8°. |Ar. 1

10. — Monuments divers.

LENORMANT (Ch.) — Eclaircissements sur le cercueil roi memphite Mycérinus, traduits de l'anglais et accom gnés de notes. Suivis d'une lettre sur les inscriptions de grande pyramide de Gizeh, par LEPSIUS.
Paris, 1839, av. 2 pl., in-4°. |Eg. 173

Le même. — Deuxième exemplaire. |Eg. 1731

LETRONNE. — Mémoire sur le monument d'Osymandy de Thèbes.
Paris, 1831, av. 2 pl., in-8°. |Eg. 1760

LETRONNE — La statue vocale de Memnon considé dans ses rapports avec l'Egypte et la Grèce. Etude his rique faisant suite aux *Recherches pour servir à l'histoire l'Egypte pendant la domination des Grecs et des Romains.*
Paris, 1833, av. 3 pl., in-4°. |Eg. 1760

LORET (V.) — La tombe de Khâ-M-Hâ.
(v. *Mém. de la Mission archéologique française*, t. II, fasc.
Paris, 1884. |Ar. 580

LORET (V.) — Le tombeau de l'Am-Xent Amen Hotep.
(v. *Mém. de la Mission archéol. française*, t. I, fasc. 1.)
Paris, 1884. |Ar. 580

SHARPE (Samuel). — The alabaster sarcophagus of Oimenepthah I, King of Egypt, now in Sir John Soane's Museum, Lincoln's Inn Fields. Drawn by JOSEPH BONOMI.
London, 1864, av. 19 pl., in-4°. |Eg. 2283 f|

11. — Les pyramides.

AGNEW (H.C.) — A letter from Alexandria on the Evidence of the practical Application of the Quadrature of the Circle in the configuration of the great Pyramids of Ghizeh.
London, 1838, 1 vol. av. 9 pl., in-4°. |Eg. 870|

COUTELLE (colonel). — **Observations sur les pyramides de Gyzeh et sur les monuments et les constructions qui les environnent.**
(v. *D.E.*, 2me édit., t. IX, p. 261-294, Paris, 1829.)

COWPER (W.) — The great Pyramid of Egypt, its Story.
(Annexé à : SMYTH.— *A notice of recent Measures at the great pyramid.*)
Edinburgh, 1870, 8 p., in-8° |Eg. 2305|

GREAVES (John). — Pyramidographia, or a description of the Pyramids in Egypt.
London, 1646, av. 2 pl., in-8°. |Eg. 1450|

JAMES (Henry). — Notes on the great Pyramid of Egypt, and the Cubits used in its Design.
(Annexé à : SMITH.—*A Notice of recent Measures at the great Pyramid.*)
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JOMARD (E.) — Remarques et recherches sur les Pyramides d'Egypte.
(v. *D.E.*, 2me édit., t. IX, Paris, 1829, p. 419-567.)

MAHMOUD BEY. — L'âge et le but des pyramides lus dans Sirius.
Alexandrie, 1865, 28 p., in-8°. |Eg. 1799|

Le même. — Deuxième exemplaire.
(Annexé à : NICHOLSON. — *Catalogue of Egyptian and other antiquities.*) |Eg. 1925|

PETRIE (Flinders W. M.) — The Pyramyds and Temples of Gizeh. New and revised edition.
London, 1885, 9 pl., in-8°. [Eg. 2023]

PYRAMIDES. — Neuf vues photographiques des Pyramides et du Sphinx. (s.l.s.d.) Fol. obl. [Eg. 2085]

SMYTH (C. Piazzi). — A Notice of recent measures at the great Pyramid, and some Deducations flowing there from; and Address delivered to the Royal Society (Edinburgh), at the request of the Council. (Anticipatory of a fuller publication). From the Transactions of the Royal Society of Edinburgh Vol. XXIV.
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SMYTH (C. Piazzi). — Life and Work at the great Pyramid during the Months of January, February, March and April. A.D. 1865, with a discussion of the Facts ascertained. In three volumes, with illustrations on stone and wood.
Edinburgh, 1867, 3 vol. avec 38 pl., in-8°. [Eg. 2305 *b*]

TAYLOR (John). — The great Pyramid. Why was it built and who built it?
London, 1859, 1 vol. avec 2 pl., in-8°. [Eg. 2387]

12. — Obélisques.

CARISTIE. — Description de l'obélisque de Begyg, auprès de l'ancienne Crocodilopolis.
(v. *D.E.*, 2e édit., t. IV, p. 517-527, Paris, 1821.)

LEBAS (A.) — L'Obélisque de Luxor. Histoire de sa translation à Paris, description des travaux auxquels il a donné lieu, avec un appendice sur les calculs des appareils d'abatage, d'embarquement, de halage et d'érection. Détails pris sur les lieux et relatifs au sol, aux sciences, aux mœurs et aux usages de l'Egypte ancienne et moderne; suivi d'un extrait de l'ouvrage de FONTANA, sur la translation de l'obélisque du Vatican.
Paris, 1839, avec 14 pl., in-4°. [Eg. 1724]

L'HOTE (Nestor). — Notice historique sur les obélisques égyptiens, et en particulier sur l'obélisque de Louksor, rédigé d'après les meilleurs documents, et offrant les noms et époques des rois qui ont fait ériger ces différents monolithes.
Paris, 1836, av. 3 pl., in-8°. [Eg. 1511]

VERNINAC DE SAINT-MAUR (Raymond Jean-Baptiste). — **Voyage du « Luxor » en Egypte,** entrepris par ordre du Roi pour transporter de Thèbes à Paris, l'un des obélisques de Sésostris.
Paris, 1835, orné de 7 pl. (manquent le titre, les p. 1-80 et 2 pl.) [Eg. 2541]

YATES (William Holt). — Remarks on the obelisks of ancient Egypt.
(v. *Syro Egyptian Society*, original papers). [E. 1020]

ZŒGA (Giorgio Dano). — De origine et usu obeliscorum.
Romæ, 1797, avec 7 pl., in-4°.]Eg. 2740[

13. — Mythologie, religion.

BOULAGE (T.P.) — Des mystères d'Isis, ouvrage posthume.
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LANZONE (R.V.) — Dizionario di mitologia egizia.
DISPENSA I. — Pag. 1-96, tav. 1-31, 24-25 *bis*, 32-45. (24 pl.)
Torino, 1881, in-8°.
DISPENSA II. — Pag. 97-240, tav. 46-93 (24 pl.).
Torino, 1882, in-8°.
DISPENSA III. — Pag. 241-432, tav. 94-142, 147-148, 145-146, 143-144 148 *bis*, 149, 154-155, 152-153, 150-151, 156-172 (41 pl.).
Torino, 1883, in-8°.
DISPENSA IV. — Pag. 433-688, tav. 173-257. (44 pl.)
Torino, 1884, in-8°.
DISPENSA V. — 689-920, tav. 258-305, 305 *bis*-328. (36 pl.)
Torino, 1885, in-8°.
DISPENSA V ². — Pag. 921-1312, tav. 329-408. (40 pl.)
Torino, 1888, lith. FRAT. DOYEN, 6 vol., 209 pl. [Eg. 1717]

LEPSIUS (R.) — Ueber den Apiskreis. Aus dem VII. Bande der Zeitschrift der D. M. G.
Leipzig, 1853, 22 p., in-8°. [Eg. 1740 *g*]

NICHOLSON (Bart Charles). — On some Remains of the Disk Worshippers discovered at Memphis. From the " Transactions of the Royal Society of Literature ".
(Annexé à : PRUNER. — *Recherches sur l'origine de l'ancienne race égyptienne.*)
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PIERRET (Paul). — Le panthéon égyptien.
Paris, 1881, in-8°. [Eg. 2044]

PIGNORII (Laurentii, patavini.) — Mensa Isiaca, qua sacrorum apud Ægyptios ratio et simulacra subjectis tabulis æneis simul exhibentur et explicantur. Accessit ejusdem authoris de *Magna deum matre* discursus, et sigillorum, gemmarum, amuletorum aliquot figuræ et earundem ex Kirchero Chifletioque interpretatio. Nec non JACOBI PHILIPPI TOMASINI *Manus Ænea*, et de vita rebusque Pignorii dissertatio.
Amstelodami, MDCLXX (1670), av. 13 pl., in-8°. [Eg. 2047]

PLUTARCH. — Ueber Isis and Osiris, nach neuverglichenen Handschriften mit Uebersetzung und Erläuterungen herausgegeben von GUSTAV PARTHEY.
Berlin 1850, in-8°. [Ph. gl. 644 c]

PRICHARD (J.C.) — An analysis of the egyptian Mythology, in which the philosophy and the Superstitions of the ancient Egyptians are compared with those of the Indians and other Nations of Antiquity. To which is added a Translation of the preliminary Essay prefixed by A.W. von SCHLEGEL to the german Edition of the same Work, by JAMES YATES.
London, 1838, avec 6 pl., in-8°. [Eg. 2660]

WIEDEMANN (A.) — Die Religion der alten Ægypter.
Muenster, i. W., 1890, in-8°. [Eg. 2596]

14. — Rites funéraires.

(ANI.) — The book of the Dead. Facsimile of the Papyrus of Ani in the British Museum. Printed by Order of the Trustees.
London, 1890. 20 p. et 37 pl. doubles, in-fol. [Eg. 885 *f*]

LEEMANS (C.) — Papyrus égyptien funéraire hiératique. (T. 16.) Musée d'antiquités des Pays-Bas, à Leyde. Publié dans la 27e livraison, la 4e de la IIIe partie des monuments égyptiens du musée.
Leyde, 1876, av. 4 pl., in-fol. [Eg. 1726]

LEPSIUS (Richard). — Das Todtenbuch der Ægypter, nach dem hieroglyphischen Papyrus in Turin, mit einem Vorworte zum ersten Male herausgegeben.
Leipzig, 1842, 24 p. de texte et 79 pl., in-4°. [Eg. 1740 *b*]

MATHEY. — Notice sur une momie anonyme de Deir-el-Bahari.
(v. *B.I.E.*, série IIe, No 7, 1886, p. 186-195.)

NAVILLE (Edouard). — Das ægyptische Todtenbuch der XVIII. bis XX Dynastie. Aus verschiedenen Urkunden zusammengestellt und herausgegeben. Mit Unterstützung des Kœniglich Preussischen Ministeriums der geistlichen, Unterrichts-und Medicinal-Angelegenheiten.
1. BAND. — Text und Vignetten. (212 pl.)
2. BAND. — Varianten.
Berlin, 1886, 2 vol., in-4°. [Eg. 1897]

NICHOLSON (Sir Charles). — On some funeral hieroglyphic inscriptions found at Memphis.
(Annexé à : NICHOLSON. — *Catalogue of Egyptian and other Antiquities.*)
(s.l.s.d.) avec 18 p. et 4 pl., in-8°. [Eg. 1925]

PETTIGREW (Thomas Joseph). — A History of egyptian Mummies and an Account of the Worship and Embalming of the sacred Animals by the Egyptians, with Remarks on the funeral Ceremonies of different Nations and observations on the Mummies of the Canary Islands, of the ancient Peruvians, Burman Priests, etc.
London, 1834, av. 13 pl., in-4°. [Eg. 2025]

Le même. — Deuxième exemplaire. [Eg. 2025 *b*]

ROUYER (P.C.) — Notice sur les embaumements des anciens Egyptiens.
(v. *D.E.*, 2e édit., t. VI, p. 461-489, Paris, 1822).

15. — Chronologie.

BOECKH (August). — Manetho und die Hundsternperiode, ein Beitrag zur Geschichte der Pharaonen.
Berlin, 1845, in-8°. [Eg. 970]

BRUGSCH. — Schreiben aus Ægypten vom 30 sept. 1853.
(Sur les *Périodes d'Apis.*)
(s.l.s.d.), 28 p., in-8°. [Eg. 1000 *g*]

DUEMICHEN (Johannes). — Altægyptische Kalende schriften in den Jahren 1863-1865 an Ort und S gesammelt and mit erlæuterndem Text herausgegeben. 12 roglyphische Tafeln in Autographie vom Verfasser.
Leipzig, 1866, in-fol. [Eg. 120

HINCKS (Eduard). — On the Years and Cycles used by ancient Egyptians.
(From vol. XVIII, part II, of the *Transactions of the R Irish Academy.*)
Dublin, 1838, in-8°. [Eg. 149

LEPSIUS (Richard). — Die Chronologie der Ægyp Einleitung und erster Theil. Kritik der Quellen.
Berlin, 1849, in-fol. [Eg. 1740

16. — L'art égyptien.

BARRY DE MERVAL (le comte du). — **Etudes sur l'archi ture égyptienne.**
Paris, 1873, 1 vol. avec 8 pl. in-8°. [Eg. 9

GRAND BEY. — Rapport sur les temples égyptie adressé à S.E. le Ministre des Travaux publics.
Le Caire, 1888, 2 vol. avec 15 pl., in-4°. [Eg. 14

HINCKS (Edward) — On the egyptian Stele, or tab
(Printed in the *Transactions of the Royal Irish Acade* vol. XIX, part II.)
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LEPSIUS (Richard). — Sur l'ordre des colonnes-pili en Egypte et ses rapports avec le second ordre égypt de la colonne grecque.
Rome, 1838, avec 2 pl., in-8°. [Eg. 174

PERROT (Georges) et **CHIPIEZ (Charles). — Histoire l'art dans l'antiquité.** — *Egypte, Assyrie, Perse, Asie-Mineu Grèce, Etrurie, Rome*
TOME PREMIER. — *L'Egypte.* Contenant 616 gravures dessin d'après les originaux ou d'après les documents les p authentiques.
Paris, 1882, 1 vol. avec 14 pl., in-4°. [Ar. 690

PRISSE D'AVENNES. — Histoire de l'art égyptien d'après les monuments depuis les temps les plus reculés jusqu'à la domination Romaine.

ATLAS.

TOME I. — Avec 62 pl. noires et coloriées.

TOME II. — Avec 97 pl. noires et coloriées. Paris, 1878, in-fol.

TEXTE.

Rédigé par P. MARCHANDON DE LA FAYE, d'après les notes de l'auteur. Paris, 1879, 1 vol., in-4° [Eg. 2065 *a*]

QUATREMÈRE DE QUINCY. — De l'architecture égyptienne, considérée dans son origine, ses principes et son goût, et comparée sous les mêmes rapports à l'architecture grecque.

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London, 1787, 3me edit., 2 vol. avec 9 pl. in-8°. [Eg. 859]

LUCAS (Paul). — Voyage du sieur Paul Lucas au Levant.
PREMIER VOLUME. — *On y trouvera entr'autre une description de la Haute-Egypte, suivant le cours du Nil, depuis le Caire jusques aux Cataractes, avec une carte exacte de ce fleuve que personne n'avoit donnée.* (Avec 8 pl.)

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Paris, 1704, 2 vol., in-8°. [G. 10

MAUNDEVILE (John). — The Voiage and Travaile of John Maundevile (1327-61), which treateth of the way to rusalem, and of Marvayles of Inde, with other Ilands and Co tries. Reprinted from the edition of A. D. 1725. With an in duction, additional notes, and glossary by HALLIWELL J.O. (Tr aussi de l'Egypte).
London, 1839, avec. 1 pl., in-8°. [G. 111

MAUNDRELL (Henry). — A Journey from Aleppo to Je salem at Easter A. D. 1697. Also a **Journal from Gra Cairo to Mount Sinai and back again.** Translated fro manuscript written by the Prefetto of Egypt by the Right R ROBERT CLAYTON
London, 1810, avec 15 pl., in-8°. [G. 111

NORDEN (Frederick Lewis).—Travels in Egypt and Nub Translated from the original and enlarged with Observati from ancient and modern authors that have written on the An quities of Egypt, by PETER TEMPLEMAN.
London, 1757, 2 vol. avec 149 pl., demi-fol. [G. 124

NORDEN (Frédéric-Louis).—Voyage d'Egypte et de Nub Nouvelle édition, soigneusement conférée sur l'originale, av des notes et des additions tirées des auteurs anciens et modern et des géographes arabes, par L. LANGLÈS. Ouvrage enrichi cartes et de figures dessinées par l'auteur. Tome I, II, III.
Paris, 1795-1798, 3 vol. avec 168 pl., in-4°. [G. 1246

SAVARY. — Lettres sur l'Egypte. Tomes I, II, III.
Paris, 1785-86, 3 vol. avec 4 pl., in-8°. [Eg. 2276

Le même. — Deuxième exemplaire, tome I.
Paris, 1785, avec 3 pl., in-8°. [Eg. 2276 *b*]

SONNINI (C.S.) — Voyage dans la Haute et Basse-Egyp fait par ordre de l'ancien gouvernement et contenant des obse vations de tous genres, avec une collection de 40 pl.
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SONNINI (C.S.) — Travels in Upper and Lower Egyp undertaken by order of the old Government of France. Illustrat with forty engravings. Translated from the French by HENR HUNTER. New edition in three volumes.
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VALLE (Pietro della). — Les fameux voyages de Pietro della Valle, gentil-homme romain, surnommé l'illustre voyageur. Avec un dénombrement très-exact des choses les plus curieuses, et les plus remarquables qu'il a veuës dans la Turquie, l'Egypte, la Palestine, la Perse et les Indes Orientales, et que les Autheurs qui en ont cy deuant écrit, n'ont iamais obseruées; Le tout écrit en forme de Lettres, addressées au Sieur Schipano, son plus intime Amy.

Paris, 1663-65, GERVAIS CLOUZIER, 4 part., 4 vol. in-8°. [G. 1860]

VANSLEB. — Nouvelle relation en forme de journal d'un voyage fait en Egypte.

Paris, 1698. in-8°. [Eg. 2520]

VOLNEY (C.F.) — Voyage en Egypte et en Syrie pendant les années 1783, 1784 et 1785, suivi de considérations sur la guerre des Russes et des Turks, publiées en 1788 et 1789. Sixième édition.

Paris, 1823, 2 vol. avec 8 pl., in-8°. [G. 1901]

Le même. — Deuxième exemplaire.

Paris, 1825, 2 vol. avec 8 pl., in-8°. [G. 1901 *a*]

3. — *Expédition française.*

ABDURRAHMAN GABARTI. — Journal d'Abdurrahman Gabarti pendant l'occupation française en Egypte, suivi d'un précis de la même campagne par MOU'ALLEM NICOLAS EL-TURKI, traduit de l'arabe par ALEXANDRE CARDIN.

Paris, 1838, 1 vol. avec 1 pl., in-8°. [Eg. 863]

BARTHÉLEMY et **MÉRY. — Napoléon en Egypte,** poëme en huit chants, troisième édition.

Paris, 1828, in-8°. [L. 71]

Le même. — Deuxième exemplaire, quatrième édition.

Paris, 1828, in-8°. [L. 71 *a*]

BERTHIER. — Mémoires du maréchal Berthier. — *Campagne d'Egypte,* première partie.

Paris, 1827, avec 1 pl., in-8°. [Eg. 953]

BORELLI BEY. — Note à propos de documents relatifs à l'expédition française en Egypte.

(v. *B.I.E.*, série II, N° 8, 1887, p. 66-128.)

DESGRANGES (Aîné). — **Histoire de l'expédition des**
çais en Egypte, par NAKOULA EL-TURK, publiée et
par DESGRANGES.
Paris, 1839, in-8°. [v. *Section arabe*, Hist.

EGYPTE. — **Mémoires sur l'Egypte.** publiées pend
campagnes du général Bonaparte, dans les années VI e
Paris, an VIII (1799), avec 2 cartes, in-8°. [Eg. 1

Le même. — Deuxième exemplaire. [Eg. 12

EGYPTE. — **Réunion des anciens membres de l'expé**
française en Egypte, à Paris le 26 mars 1860.
(Extrait du *Journal de l'Isthme de Suez*, 1er avril 1860.)
Paris, s.d., 8 p., in-8°. [Eg.

GALLAND (D. A.) — **Tableau de l'Egypte pendant le**
de l'armée française.
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MARTIN (P.) — **Histoire de l'expédition françai**
Egypte.
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et augmentée d'une introduction, d'un appendice et de
pièces et documents qui n'ont pu paraître sous le gouverne
précédent. (La première édition a paru en 1804.)
Paris, 1814, in-8°. [H. 8

PEYRE (Roger). — **L'expédition d'Egypte.** Ouvrage or
48 gravures.
Paris, 1891, avec 11 pl., in-8°. [Eg. 2

PIETRO (Dominique di). — **Voyage historique en Egy**
pendant les campagnes des généraux Bonaparte, Kl
et Menou, avec une carte de l'Egypte pour l'intelligenc
voyage.
Paris, 1818, in-8°. [Eg. 20

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map of Lower Egypt.
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4. — Expédition anglaise.

WALSH (Thomas). — Journal of the late Campaign in Egypt, including Descriptions of that Country, and of Gibraltar, Minorca, Malta, Marmorice, and Macri; with an Appendix, containing official Papers and Documents. Illustrated by numerous Engravings of Antiquities, Views, Costumes, Plans, Positions, etc.
London, 1803, av. 53 pl. (manq. pl. 12, 17, 32-35, 48). [Eg.2577]

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London, 1803, av. 40 pl. (manq. pl. 49.) [Eg. 2577 *b*]

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C. — L'EGYPTE MODERNE DEPUIS MOHAMMED ALI PACHA

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ALY BEY*. — Travels of Aly bey in Marocco, Tripoli, Cyprus, Egypt, Arabia, Syria and Turkey between the years 1803 and 1807. Written by himself and illustrated by maps and numerous plates.
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* Pseudonyme du voyageur espagnol Badia y Leblich.

BOIS-ROBERT (J. D. de) — Nil et Danube, souve
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FESQUET, GOUPIL. — Voyage en Orient, fait avec I
Vernet en 1839 et 1840. (Egypte, Syrie, Palestine). Textes
sins par GOUPIL FESQUET.
Paris, (s. d.), 16 pl., in-8°. [G.

FORBIN (de). — Voyage dans le Levant en 1817 et
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Paris, 1819, avec 1 pl., in-8°. [G.

**GREY (William). — Journal of a Visit to Egypt, Cons
tinople, the Crimea, Greece, etc., in the suite of
Prince and Princess of Wales.** Third edition.
London, 1870, in-8°. [G.

HAHN-HAHN (Comtesse **Ida). — Letters of a german C
tess written during her Travels in Turkey, Egypt
Holy-Land, Nubia in 1843-1844, etc.**
London, 1845, vol. I et III, in-8°. [L.

HANLY (Henry). — Notes sur l'Egypte et la Tunisie.
Constantinople, 1876, in-8°. [Eg. I

HENNIKER (Bart. Frederick). — **Notes during a visit to Egypt, Nubia, the Oasis, Mount Sinai and Jerusalem.** Second edition.
London, 1824, avec 2 pl., in-8°. [G. 741]

Incidents of Travel in Egypt, Arabia Petræa and the Holy Land, by an American. With a map and engravings. Third edition, with additions.
New-York, 1837, 2 vol. avec 19 pl., in-8°. [G. 815]

Le même.— Deuxième exempl., vol. I, av. 9 pl. in-8°. [G. 815 *a*]

IRBY (Charles Leonard) and **MANGLES (James).**— **Travels in Egypt and Nubia, Syria and Asia Minor,** during the years 1817 and 1818.
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Paris, 1861, in-8°. [G. 822 *b*]

JONES (George).—**Excursions to Cairo, Jerusalem, Damascus and Balbec,** from the United States Ship, *Delaware*, during her recent Cruise. With an Attempt to discriminate between truth and error in regard to the sacred places of the Holy City.
New-York, 1836, in-8°. [G. 833]

KINGLAKE (W.) (mort en 1891.) — **Eothen** (Turquie, Palestine, Egypte, Syrie). Fifth edition.
London, 1847, avec 4 pl., in-8°. [G. 912]

LIGHT (Henry). — **Travels in Egypt, Nubia, Holy land, Mount Libanon and Cyprus in the year 1814.**
London, 1818, avec 18 pl., in-4°. [G. 1015]

LINDSAY (Lord). — **Letters on Egypt, Edom and the Holy Land.**
London, 1838, 2 vol. avec 2 pl., in-8°. [G. 1025]

MAYR (Heinrich von). — **Malerische Ansichten aus dem Orient** gesammelt auf der Reise Sr Hoheit des Herrn Herzogs Maximilian in Bayern nach Nubien, Ægypten, Palæstina, Syrien

und Malta im Jahre 1838 und herausgegeben von HEINRICH OVN MAYR. 10 Lieferungen.

München, 1839, 1 vol., 10 feuilles de texte en allemand et en français et 57 pl. [G. 1119]

PROKESCH (Anton von). — Erinnerungen aus Ægypten und Kleinasien.

Wien, 1829-1831, 3 vol., in-8°. [Eg. 2070 a]

PUECKLER (Muskau). — Die Rückkehr. Vom Verfasser der Briefe eines Verstorbenen.

ERSTER THEIL. — *Ægypten.*

Berlin, 1846, avec 2 pl.

ZWEITER THEIL. — *Syrien.*

Berlin, 1847.

DRITTER UND LETZTER THEIL. — *Syrien und Kleinasien.*

Berlin, 1848, 3 vol., in-8°. [Eg. 2081]

RUSSEGGER (Joseph). — Reisen in Europa, Asien und Afrika, mit besonderer Rücksicht auf die naturwissenschaftlichen Verhæltnisse der betreffenden Lænder unternommen in den Jahren 1835 bis 1841 von JOSEPH RUSSEGGER. Mit einem Atlas enthaltend geographische und geognostische Karten, Gebirgs-Profile, Landschaften, Abbildungen aus dem Gebiete der Flora und Fauna.

ERSTER BAND. — *Reise in Griechenland, Unter Ægypten, im nærdlichen Syrien und Südæstlichen Klein-Asien.* Unternommen in dem Jahre 1836.

1. THEIL.—Mit 1 Uebersichts-Karte und vielen Durchschnitten (manquent). Stuttgart, 1841.
2. THEIL. — Mit 2 Karten vom Taurus (manquent), 1 Blatt mit Gebirgs-Durchschnitten, 20 botanischen (se trouvent 8) und 15 zoologischen Tafeln. Stuttgart, 1843.

ZWEITER BAND. — *Reisen in Ægypten, Nubien und Ost-Sudan,* unternommen in den Jahren 1836, 1837 und 1838.

1. THEIL. — Erste Reise durch Ægypten, und Nubien. Mit 1 geognostischen Karte von Mittel-Syrien, 1 geognostischen Karte von Ægypten, 1 geographischen Karte von Nubien und 1 Tafel mit Durchschnitten (manquent tous) Stuttgart, 1843.

Fragments de l'atlas, contenant 11 pl.

Stuttgart, 1841-43, 4 vol., in-8° et in-fol. [G. 1575]

Scenes and Impressions in Egypt and in Italy, by the author of *Sketches of India* and *Recollections of the Peninsula.* Third edition.

London, 1825, in-8°. [G. 1604]

SCHOLZ (Dr John. Mart. Augustin). — Reise in die Gegend zwischen Alexandrien und Parætonium, die lybische Wüste, Siwa, Egypten, Palæstina, und Syrien in den Jahren 1820 und 1821.
Leipzig und Sorau, 1822, in-8°. [G. 1608]

SCHUBERT (Gotthilf Heinrich von). — Reise in das Morgenland in den Jahren 1836 und 1837. Neue Auflage. (Constantinople, Asie-Mineure, Egypte, Sinaï, Palestine, Syrie, Grèce.)
Erlangen, 1840, 3 vol. avec 1 pl., in-8°. [G. 1615]

SHAW (Thomas). — Travels, or observations, relating to several Parts of Barbary and Levant. Illustrated with Copperplates. The third edition, corrected, with some account of the Author. (Algérie, Tunisie, Egypte, Palestine, Sinaï, etc.)
Edinburgh, 1808, 2 vol., avec 34 pl., in-8°. [G. 1643]

STRAUSS (Friedrich Adolph). — Sinaï und Golgotha. Reise in das Morgenland. Zweite verbesserte und vermehrte Auflage mit zwei Original-Ansichten und einem Plane von Jerusalem. (Grèce, Egypte, Sinaï, Palestine.)
Berlin, 1848, avec 2 pl., manque le plan, in-8°. [G. 1705]

The modern Traveller. A popular description, geographical, historical and topographical of the various Countries of the globe. Egypt, Nubia and Abyssinia.
London, 1827, 2 vol. avec 8 pl., in-8°. [G. 1777]

VALENTIA (George). — Voyages and Travels to India, Ceylon, the Red Sea, Abyssinia, and Egypt, in the years 1802-1806.
London, 1811, 3 vol. et 1 atlas avec 68 pl. [G. 1857]

Le même. — Deuxième exemplaire (avec 69 pl.) [G. 1857 *b*]

WALBERG (Dzierzanowsky A.) — Z za Dunaju nad Nil. (Du Danube au Nil); par Mme ANNA NEUMANN. Notice bibliographique.
(v. *B.S.G.*, série III, N° 2, 1889, p. 119-129.)

WEBSTER (James). Travels through the Crimea, Turkey and Egypt; performed during the years 1825-1828. Including Particulars of the last Illness and Death of the Emperor Alexander, and of the russian Conspiracy in 1825.
London, 1830, 2 vol. avec 7 pl., in-8°. [G. 1939]

2. — *Voyages depuis l'an 1800, l'Egypte et ses dépendances.*

BEAMONT (William). — To Sinai and Syene and back. Warrington, 1862, 1 vol. in-8°. [Eg. 949]

BELZONI. — Entretiens d'une mère avec ses enfants sur les voyages de Belzoni en Egypte et en Nubie. Ouvrage traduit de l'anglais par VICTOR HOUZÉ. Accompagné d'une carte. Avesnes, 1838, la carte manque, in-8°. [H. 105]

BRUGSCH (Heinrich). — Reiseberichte aus Ægypten. Geschrieben wæhrend einer .... in den Jahren 1853 und 1854 unternommenen wissenschaftlichen Reise nach dem Nilthale. Mit einer Karte, drei Schrifttafeln und drei Beilagen. Leipzig, 1855, in-8°. [Eg. 1000 *f*]

Le même. — Deuxième exemplaire. [Eg. 1000 *ff*]

CADALVÈNE (Ed. de) et **BREUVERY (J. de). — L'Egypte et la Nubie.** Avec cartes et planches. Paris, 1841, 2 vol. in-8° et 1 atlas in-fol. av. 10 pl. [Eg. 1028]

CAMMAS (Henry). — La vallée du Nil. Impressions et photographies. Paris, 1862, in-8°. [Eg. 1034]

Le même. — Deuxième exemplaire. [Eg. 1034 *b*]

CHAMPOLLION (le jeune). — **Lettres écrites d'Egypte et de Nubie en 1828 et 1829.** Collection complète, accompagnée de trois mémoires inédits et de planches. Paris, 1833, avec 6 pl., in-8°. [Eg. 1066 *b*]

CHARMES (Gabriel). — Cinq mois au Caire et dans la Basse-Egypte. Deuxième édition. Paris, 1880, in-8°. [Eg. 1067]

CLARK (Edward L.) — Daleth of the Homestead of the Nations. Egypt illustrated. Boston, 1864, avec 15 pl., in-8°. [Eg. 1080]

CONDER (Josiah). — A popular Description of Egypt, Nubia, etc., geographical, historical and topographical. Illustrated by maps and plates. In two volumes. London, (s.d.), 2 vol., le premier avec 3 pl., in-8°. [Eg. 1088]

EHRENBERG (C. G.) — Reisen in Ægypten, Libyen, Nubien und Dongola. Erster Band, Erste Abtheilung. Mit einer Landcharte und einer Ansicht des Libyschen Wüsten-Abfalls.
Berlin, Posen und Bromberg, 1828, 1 vol. avec 2 pl. [G. 490]

FAIRHOLT (F. W.) — Up the Nile and home again. A Handbook for Travellers and a Travel-Book for the Library. With one hundred illustrations from original Sketches by the Author.
London, 1862, avec 20 pl., in-8°. [Eg. 1350]

HOPLEY (Howard). — Under Egyptian Palms or three Bachelors' Journeyings on the Nile.
London, 1869, avec 1 pl., in-8°. [Eg. 1500]

HOSKINS (G. A.) — A Winter in Upper and Lower Egypt.
London, 1863, avec 1 pl., in-8°. [Eg. 1506]

LAORTY (Hadji). — L'Egypte.
Paris, 1857, in-8°. [Eg. 1718]

LEGH (Thomas). — Narrative of a Journey in Egypt and the Country beyond the Cataracts. Second edition.
London, 1817, avec 10 pl., in-8°. [Eg. 1727]

LEPSIUS (Richard). — Briefe aus Ægypten, Æthiopien und der Halbinsel des Sinai.
Berlin, 1852, avec 2 pl., in-8°. [Eg. 1740 *p*]

Le même. — Deuxième exemplaire. [Eg. 1740 *p p*]

LEPSIUS (Richard). — Letters from Egypt, Ethiopia, and the Peninsula of Sinai. With Extracts from his Chronology of the Egyptians, with Reference to the Exodus of the Israelites. Revised by the Author, translated by LEONORA and JOANNA B. HORNER.
London, 1853, avec 3 pl., in-8°. [Eg. 1740 *o*]

PARTHEY (G.) — Wanderungen durch Sicilien und die Levante. Zweiter Theil. Das Nilthal.
Avec un atlas intitulé : *Anhang zum zweiten Theile der Wanderungen durch Sicilien und die Levante*, contenant 10 pl. (manque la pl. 4) et 20 pages de texte ; *Explication des planches* ; *Observations astronomiques faites en Egypte et en Nubie*, par le Dr J. H. WESTPHAL, *Glossaire de la langue des Barabras* ; *Observations musicales*.
Berlin, 1840, texte in-8° et atlas in-fol. [G. 1353]

POOLE (Sophia). — The Englishwoman in Egypt. Letters written during a Residence there in 1842-1844 (1845-1846), with E. W. Lane, Author of *The modern Egyptians*, by his Sister.

First Series. — 1842-1844, in two volumes.
London, 1844. 2 vol. avec 17 pl., in-8°.
Second Series. — 1845-1846, third volume.
London, 1846, 1 vol., in-8°. [Eg. 265]

Le même. — Deuxième exemplaire.
London, 1846, 1851, 1853, 1 vol. avec 23 pl., in-8°. [Eg. 2524]

RIFAUD (J. J.) — Tableau de l'Egypte, de la Nubie et des lieux circonvoisins ou **Itinéraire à l'usage des voyageurs qui visitent ces contrées.**
Paris, 1830, avec 1 pl., in-8°. [Eg. 2178]

SMITH (Alfred Charles). — The Nile and its banks. A Journal of Travels in Egypt and Nubia showing their attractions to the Archaelogist, the Naturalist and general Tourist. With illustrations.
London, 1868, 2 vol., avec 4 pl., in-8°. [Eg. 2303 c]

WACE (Henry T.) — Palm Leaves from the Nile. Being a portion of the Diary of a Wanderer in Egypt.
Shrewsbury, 1865, in-8°. [Eg. 2570]

ZINCKE (F. Barham). — Egypt of the Pharaohs, and of the Kedive.
London, 1871, in-8°. [Eg. 2730]

3. — L'Egypte comme étape de la route des Indes Orientales.

BRADSHAW's Railway, etc., through Route and overland Guide to India, Egypt and China.
London, 1860, vol. 1, avec 14 pl., in-4°. [G. 218]

FITZCLARENCE. — Journal of a Route across India through Egypt to England in the latter End of the year 1817 and the beginning of 1818.
London, 1819, in-4°. [G. 589]

Handbook for India and Egypt, comprising the Narrative of a Journey from Calcutta to England.
London, 1841, avec 1 pl., in-8°. [G. 724]

HEAD (Captain **C. F.**) — **Eastern and Egyptian Scenery, Ruins. etc.**, accompanied with descriptive notes, maps and plans, illustrative of a Journey from India to Europe intended to shew the advantage and practicability of Steam Navigation from England to India.
London, 1833, demi-fol. obl. [G. 733]

Le même. — Deuxième exemplaire. [G. 733 *b*]

Le même. — Troisième exemplaire. [G. 733 *d*]

LABAT (L.) — **Route de l'Inde par l'Egypte et la mer Rouge, considérée sous le point de vue de la question d'Orient.** Extrait de la *Revue du XIXme siècle*, du 7 juillet 1839.
Paris, 1839, avec 3 pl. in-8°. [Eg. 1700]

Le même. — Deuxième exempl. (22 prem. p. 1 pl.) [Eg. 1700 *b*]

Route de l'Inde ou **Description géographique de l'Egypte, la Syrie, l'Arabie, la Perse et l'Inde.** Traduit en partie de l'anglais et rédigé par P. F. HENRY.
Paris, an VII (1798), avec 1 pl., in-8°. [G. 1559]

SKINNER (Thomas).—Adventures during a Journey overland to India, by way of Egypt, Syria and the Holy Land. Second edition.
London, 1837, 2 vol. avec 2 pl., in-8°. [G. 1666]

4. — *Cartographie.*

ADEL.

Expédition de Raouf pacha.— Carte de la partie du royaume d'Adel située entre Zeïla et Harrar. Dressée par les officiers de l'état-major général, MOHAMET MOCKTAR et ABDALLAH FAOUSI, attachés au quartier général de l'expédition (1876). Faite par MUSTAFA KAMEL. Photographiée par SADIC BEY.
Echelle : 73mm = 60 kil. — Dimensions : 0m,57 × 0m,415.
(s.l.s.d.) [C. 142]

AFAFIT.

Eye sketch of the village of Afafit, Head Quarters of Osman Digna and the principal stronghold of Dervish power in the Eastern Sudan, captured by the Egyptian and

Sudanese Troops, under the command of Colonel Holled Smith (*Kings Royal Rifle Corps*), Egyptian Army on 19th February 1891.
Scale: 10 in to 1 mile (1 : 6336). — Dimensions: 0m,55×0m,40.
Cairo, WAR OFFICE, 1891, Intellfg. Depart., lithog. [C. 143 b]

Sketch shewing route traversed by the Eastern Soudan Expeditny Force, under the command of El Lewa, Holled Smith Pacha, Governor general Red Sea Littoral. Sketched by Lieutenant R.S. CURTIS R.E., attached to the Egyptian Army.
Scale: 2—112 = 1 mile (1 : 30,000). — Dimensions: 0m,80×0m,55.
Cairo, WAR OFFICE, 1891, Intellig. Depart., lithogr. [C. 143]

AMBUKOL ET SHENDY.

Sketch of country between Ambukol and Shendy. Taken from the Survey of Mr. JOHN FOWLER C.E., to which is added descriptive Notes of the Route. Distance from Ambukol to Shendy: 176 miles.
Scale: 1:200,000 or 3.15.6 miles to 1 inch, vertical scale: 1 : 5,000.
— Dimensions: 0m,71 × 1m,05.
Cairo, WAR OFFICE, May 1884, impr. sur toile. [C. 144 s s]

ASSIOUT.

Carte de la province d'Assiout, faite par le bureau technique du Ministère des Travaux publics.
Echelle: 1 : 100,000. — Dimensions: 1m,56×0m,68.
Le Caire, 1889, titre et légendes en arabe. [C. 144 a]

Le même. — Deuxième exemplaire.
Montée sur toile. [C. 144 z]

ASSOUAN.

Sketch of the environs of Assouan, to accompany Commander Hammil's Report. Surveyed by Colonel T. FRASER and Mayor E. WOOD R.E. (December 1883).
Scale: 1 : 28.125 or 2,253 inches to 1 mile. — Dim.: 0m,315×0m,79.
Cairo, WAR OFFICE, Febr. 1884. [C. 144 z z]

BENHA.

Direction générale du Tanzim.— Plan de la ville de Benha, dressé à l'Inspection de l'Est.
Echelle: 1 : 2000. — Dimensions: 0m,83 × 0m,89.
Caire, IMPRIMERIE NATIONALE, 1886, sur toile. [C. 145]

BENI-SOUEF.

Ministère des Travaux publics. — Direction générale du Tanzim. — Plan de Beni-Souef, dressé à l'Inspection du Sud.
Echelle : 1 : 2000. — Dimensions : $0^m,76 \times 1^m,17$.
Caire, IMPRIMERIE NATIONALE, 1890. [C. 145 *f*]

CALIOUBYEH.

Carte de la province de Calioubyeh. Photo-lithographiée par SADIC BEY.
Echelle appr.: 1 : 120,000. — Dimensions: $0^m,60 \times 0^m,475$.
(s.l.s.d.) [C. 151 *m*]

CHOUBRA.

Cadastre. — Carte du district de Choubra-el-Khema, province de Kalioubieh.
Echelle: 1 : 40,000. — Dimensions: $1^m,39 \times 0^m,72$.
Le Caire, 1888 (en arabe 1889). [C. 150]

Le même. — Deuxième exemplaire. [C. 150 *a*]

DAMANHOUR.

Ministère des Travaux publics. — Direction générale du Tanzim.—Plan de la ville de Damanhour, dressé à l'Inspection de l'Ouest. Nomenclature en français et arabe.
Echelle de : 1 : 2000. — Dimensions : $1^m,14 \times 0^m,90$.
Le Caire, IMPRIMERIE NATIONALE, 1889, sur toile. [C. 150 *l*]

EGYPTE.

Bacon's large scale map of Lower Egypt. Avec les plans séparés du Caire, Alexandrie, Ismaïlia, Port-Saïd et Suez.
Dimensions : $1^m,65 \times 1^m,05$.
London, 1891. [C. 151 *s*]

Carte ancienne et comparée de la Basse-Egypte, rédigée par JACOTIN et JOMARD d'après la grande carte topographique levée pendant l'expédition de l'armée française.
Echelle: 1 : 500,000. — Dimensions: $0^m,655 \times 0^m,45$.
(s.l.s.d.) [C. 151 *d*]

Carte ancienne et comparée de l'Egypte, rédigée par JACOTIN et JOMARD, d'après la grande carte topographique levée pendant l'expédition de l'armée française.
Echelle : 1 : 1,500,000. — Dimensions : 0m,64 × 0m,465.
(s.l.s.d.) [C. 151 *f*]

Carte du cours du Nil, comprenant l'Egypte, la Nubie, l'Abyssinie et la mer Rouge.
Echelle appr.: 1 : 6,000,000. — Dimensions : 0m,53 × 0m,415.
Paris, 1865, montée sur toile (coloriée). [C. 151 *l*]

Le même. — Deuxième exemplaire (non coloriée). [C. 151 *l*]

Carte générale de l'Egypte. Dessin original.
Dimensions : 0m,34 × 0m,255.
(s.l.s.d.) [C. 151 *g*]

Carte historique, physique et politique de l'Egypte, dressée par P. LAPIE. Nouvelle édition revue et corrigée par E. LAPIE, d'après les itinéraires et les reconnaissances recueillis par GUILLEMINOT, FROMELIN et FERNIG, ainsi que d'après ceux de PACHO, CAILLIAUD, COSTE, BURCKHARDT, IRWIN, etc., et les travaux de la Commission d'Egypte, le tout appuyé sur les observations astronomiques de GAUTHIER, SMITH, RUEPPEL et ROUET. (Les noms anciens ont été revus par HAX (Charles-Benoît).
Echelle appr.: 1 : 1,250,000 — Dimensions; 1m × 0m,80.
Paris, 1856, montée sur toile, 4 exemplaires. [C. 151 *k*]

Carte hydrographique de la Basse-Egypte et d'une partie de l'Isthme de Suez, où sont indiqués les travaux exécutés ou à exécuter d'après les ordres de S.A. Méhémet-Ali, vice-roi d'Egypte, avec le projet de la communication directe des deux mers au travers de l'Isthme, par LINANT DE BELLEFONDS.
Echelle : 1 : 250,000. — Dimensions : 1m,33 × 0m,85.
Paris, (s.d.), montée sur toile. [C. 151 *c*]

Carte hydrographique de la Moyenne-Egypte, où sont indiqués les travaux exécutés ou à exécuter d'après les ordres de S.A. Méhémet-Ali, vice-roi d'Egypte, par LINANT DE BELLEFONDS.
Echelle : 1 : 250,000. — Dimensions : 1m × 0m,69.
Paris, 1854, montée sur toile. [C. 151 *b*]

Carte hydrographique de la partie méridionale de la Haute-Egypte, où sont indiqués les travaux exécutés ou à exécuter d'après les ordres de S.A. Méhémet-Ali, vice-roi d'Egypte, par LINANT DE BELLEFONDS.
Echelle : 1 : 250,000. — Dimensions : 0m,92 × 0m,625.
Paris, 1866, montée sur toile. [C. 151]

Carte hydrographique de la partie septentrionale de la Haute-Egypte, où sont indiqués les travaux exécutés ou à exécuter d'après les ordres de S. A. Méhémet-Ali, vice-roi d'Egypte, par LINANT DE BELLEFONDS.
Echelle : 1 : 250,000. — Dimensions : 0m,89 × 0m,635.
Paris, 1855, montée sur toile. [C. 151 *a*]

Egypte, nommée dans le pays Missir, par le Sr d'ANVILLE.
Dimensions : 0m,785 × 0m,505.
Paris, 1765. [C. 151 *p*]

Map of Egypt, by W. M. LEAKE.
Dimensions : 1m,29 × 0m,78.
London, 1840. [C. 151 *i*]

Map of portions of Middle and Upper Egypt.
Scale : 1 : 200,000 or 3.1565 miles to 1 inch. — Dim. : 0m,635 × 0m,63.
Cairo, WAR OFFICE, June 1883, sheet 6. [C. 150 *r*]

Mémoire sur la construction de la carte de l'Egypte, par JACOTIN.
(v. *D.E.*, 2me édit., t. XVII, p. 437-638, av. 4 tables, Paris, 1824.)

Middle Egypte.
Scale : 1 : 200,000 or 3.1535 miles to 1 inch. — Dim. : 0m,69 × 1m,02.
Cairo, WAR OFFICE, March 1883. [C. 150 *s*]

Set of three sheets of a new map of Egypt, surveyed by ARDAGH, SPAIGHT and BURTON.
Scale : 1 : 30,000. — Dimensions : 0m,91 × 0m,68.
London, (s.d.), 3 feuilles (J. VII, K. VII, L. VII.) [C. 151 *n*]

Société des études de l'Isthme de Suez. — Travaux de la brigade française 1847. Avec remarques et additions manuscrites.
Echelle : 1 : 225,000. — Dimensions : 0m,325 × 0m,225.
(s.l.s.d.), 16 feuilles, [C. 151 *f*]

Wyld's Isthmus of Suez and Lower Egypt, with the proposed Canals.
Scale : 15 miles = 40mm. — Dimensions : 0m,425 × 0m,29.
London, (s.d.), montée sur toile. [C. 151 *j*]

ETBAYE.

Carte de l'Etbaye ou pays habité par les Arabes Bicharis, comprenant les contrées des mines d'or connues des anciens

sous le nom d'Olaki, faite dans les années 1831 et 1832, par LINANT DE BELLEFONDS.
Echelle: 1 : 1,250,000. — Dimensions : 0m,71 × 0m,67.
Paris, 1854, montée sur toile. [C. 155]

FAYOUM.

Bassin Raiján-Fayoum, par COPE WHITEHOUSE.
Echelle : 1 : 100,000. — Dimensions : 0m,535 × 0m,985.
(s.l.), 1888. [C. 158]

Esquisse d'une carte de la province du Fayoum, pour servir à l'intelligence du *Mémoire sur le lac Mœris*, par LINANT DE BELLEFONDS.
Dimension : 0m,50 × 0m,62.
Boulac, ECOLE POLYTECHNIQUE, 1843, 14 exemplaires dont 2 coloriés. (v. *Portefeuille*.) [Eg. 2055]

GEBEL SILSILEH ET SARRAS.

Map of country situated between Gebel Silsileh and Sarras.
Scale : 4 miles = 1 inch. — Dim.: 0m,505×0m,68 et 0m,56×0m,82
11 feuilles. [C. 158 *m*]

Le même. — Deuxième exemplaire. [C. 158 *n*]

GUIRGUEH.

Ministère des Travaux publics. — Inspection générale d'irrigation. — Plan de Guirgueh.
Echelle : 1 : 100,000. — Dimensions : 1 : 0m,143 × 0m,68.
Le Caire, 1889, titre et légende en arabe, sur toile. [C. 159]

Le même. — Deuxième exemplaire, sur toile. [C. 159 *a*]

HARRAR.

Plan de la ville de Harrar, fait par MM. les Officiers de l'Etat-Major égyptien attachés à l'expédition de S.E. Raouf pacha, le commandant MOHAMMED MOCKTAR et l'adjudant-major ABDALLA FAOUSI.
Dimensions : 0m,32 × 0m,20.
Caire, 1876. [C. 161]

KENEH.

Ministère des Travaux publics. — Bureau technique. — Carte de la province de Kéneh.
Echelle : 1 : 100,000. — Dimensions : 1m,07 × 0m,84.
Caire, IMPRIMERIE NATIONALE, 1889, titre et légende en arabe montée sur toile. [C. 163]

Le même. — Deuxième exemplaire. [C. 164]

KHARTOUM.

Route de Khartoum à Obeiyad, d'après une reconnaissance du commandant PROUT, dressée par M. MAHIR (1875).
Echelle : 1 : 800.000. — Dimensions : 0m,56 × 0m,40.
Caire, (s.d.), 3 exemplaires. [C. 165]

KORDOFAN.

Etat-Major général égyptien. — Expédition du commandant Prout. — Carte d'une reconnaissance de la partie Est du Kordofan, dressée par AHMET EFFENDI HAMDI (1876). Photographiée par SADIC BEY.
Echelle : 1 : 400,000. — Dimensions : 0m,76 × 0m,53.
Le Caire, (s.d.). [C. 167]

MANSOURAH.

Ministère des Travaux publics. — Direction générale du Tanzim. — Plan géneral de Mansourah, dressé à l'Inspection du Delta, par SALEH EFFENDI NAZIF (1887).
Echelle : 1 : 2,000. — Dimensions : 1m,62 × 0m,825.
Le Caire, (s.d.), monté sur toile. [C. 168]

MEHALLA-EL-KOBRA.

Ministère des Travaux publics. — Direction générale du Tanzim. — Plan général de Mehalla-el-Kobra, dressé à l'Inspection du Delta, par SALEH EFF. HAZIF (NAZIF), ingénieur.
Echelle : 1 : 2,000. — Dimensions : 1m,24 × 1m,13.
Caire, 1889, nomencl. en franç. et arabe, sur toile. [C. 168 *h*]

LE MOKATTAM.

Carte du Mokattam, dessinée par G. SCHWEINFURTH.
Echelle appr. : 1 : 5,000. — Dimensions : 2m,05 × 1m,08.
(s.l.s.d.), dessin original. [C. 168 *l*]

Profil géologique du Mokattam de l'Est à l'Ouest, dessin original de G. SCHWEINFURTH.
Echelle appr.: 1 : 3,000.— Dimensions : 1m,20 × 0m,64.
(s.l.s.d.) [C. 163 m]

LE NIL.

Carte détaillée du cours du Nil dans la Haute et la Basse Nubie, comprenant le fleuve Bleu et une partie des pays à l'Ouest, jusqu'au 10me degré de latitude Nord, levée pendant l'expédition de Mohammed Aly pacha, dans les années 1819, 1820, 1821 et 1822, divisée en dix feuilles assujetties aux observations astronomiques par FRÉDÉRIC CAILLIAUD.
Echelle : 1 : 500,000. — Dimension moyenne : 0m,42 × 0m,30.
Paris, 1824, 10 feuilles. [C. 170]

Carte du cours du Nil entre Dufli et Magungo, faite par GORDON PACHA (juillet 1876). Copiée et photographiée au Bureau de l'Etat-Major général égyptien (octobre 1876).
Echelle : 49mm = 20,000 yards.— Dim.: 0m,37 × 0m,49. [C. 169]

Map of the Blue and White Niles (Lower portion), with additions and corrections by Lieut.-Col. ARTHUR FARQUHAR, Staff Sudan Army, Khartum 13th June 1883.
Scale : 1 : 475,000 or 7.5 Stat. miles = 1 inch.—Dim.: 0m,65×0m,85.
Cairo, WAR OFFICE, octobre 1883. [C. 169 k]

Nil Victoria de Shoa Morou à Foweira, copie d'un croquis (N° 2) fait par GORDON PACHA, le 13 août 1876, à Foweira. Copié à la troisième section de l'Etat-Major général égyptien.
Echelle: 60 milles = 1°, 20' = 21cm. — Dim.: 0m,81 × 0m,28.
Caire, 22 octobre 1876. [C. 169 a]

Sketch of the Nile Valley about Wady-Halfa.
Scale : 1 : 126,720 or 2 miles = 1 inch.— Dim.: 0m,34 × 0m,45.
Cairo, WAR OFFICE, décembre 1888. [C. 169 g]

PORT-SAID.

Ministère des Travaux publics. — Direction générale du Tanzim. — Plan de la ville de Port-Saïd, dressé à l'Inspection de l'Est par ABDALLAH HASSIB et MOHAMMED KALED.
Echelle : 1 : 2,000. — Dimensions : 1m,42 × 1m,27.
Caire, 1889, monté sur toile. [C. 174]

PORT-TEWFIK.

Ministère des Travaux publics. — Direction générale du Tanzim. — Plan général de Port-Tewfik et des docks de Suez, dressé à l'inspection de l'Est (1887).

Echelle : 1 : 2,000. — Dimensions : 1m,29 × 0m,99.

Caire, 1889, monté sur toile. [C. 175]

RAGAFF.

Ministère de la Guerre. — Etat Major général. — Croquis d'une reconnaissance faite par M. Linant de Bellefonds entre Ragaff et le lac Victoria. Exécuté sous les ordres de S.E. le général Gordon pacha. Copié dans la troisième section de l'Etat-Major général.

Dimensions : 0m,535 × 0m,265.

Caire, 11 décembre 1875. [C. 176]

RAMLEH.

Plan de Ramleh, dressé à l'Inspection de l'Ouest, par BAYOUMI EFFENDI MOURAD.

Dimensions : 1m,08 × 1m,18.

Le Caire, 1890, monté sur toile. [C. 177]

SENAAR.

Carte du Haut Senaar, d'après les reconnaissances faites par CAILLIAUD (1821-1822), RUSSEGGER (1835-1838), TRÉMAUX (1848), HARTMANN et MARNO (1870-1871), dressée au Bureau de l'Etat-Major général (1875) par les lieutenants MM. AZMY et SAFFOIT. sous la direction du colonel LOCKETT.

Echelle : 1 : 6,666,663 haut. en pied franç.— Dim.: 0m,80×0m,345, (s.d.) [C. 178]

TERRAINS SHARAKI.

Ministry of Public Works. — Map illustrating the measures to be undertaken to prevent Sharâqi in low Floods of the Nile.

Scale : 1 : 200,000. — Dimensions : 1m,43 × 0m,54. [C. 179]

نظارة الاشغال العموميه خريطه مبين فيها الطرق اللازم اتخاذها لمنع الشراق فى الفيضانات الواطيه . مقياس $\frac{1}{200000}$ الرسم ١٤٣ سنتى × ٥٤ر٠ سنتى

Le même. — Deuxième exemplaire. [C. 179]

SUAKIN ET BERBER.

Sketch Map of Country between Suakin and Berber, with notes on the Principal Routes.
Scale : 1 : 506,880 or 8 miles to 1 inch.— Dim.: 0m,55 × 0m,79.
Cairo, WAR OFFICE, June 1884, impr. sur toile. [C. 180 *a*]

SOUDAN.

The Egyptian Sudan.
Scale : 1 : 2,253,030 or 35.56 miles to 1 inch. — Dim.: 0m,68 × 1m,02.
Cairo, WAR OFFICE, December 1883. [C. 180 *b*]

SUEZ.

Carte géographique de l'Isthme de Suez, d'après la triangulation effectuée en 1862 par l'ingénieur LAROUSSE.
Echelle : 1 : 200,000 = 0m,001 = 200m, — Dim.: 0m,89 × 0m,34.
(s.l.s.d.) [C. 181]

Compagnie Universelle du Canal maritime de Suez.—Carte de l'Isthme, dressée sous la direction de VOISIN et d'après les opérations de LAROUSSE.
Echelle : 1 : 200,000 ou 0m,01 pour 2 kil.— Dim.: 1m,21 × 0m,90.
Paris, 1866. [C. 181 *a*]

Direction générale du Tanzim. — Plan général de Suez, dressé à l'Inspection de l'Est.
Echelle : 1 : 2,000. — Dimensions : 1m,15 × 0m,895.
Caire, IMPRIMERIE NATIONALE, 1886, sur toile. [C. 181 *b*]

TAJURRAH.

Carte des routes de Tadjurrah jusqu'au lac Aussa, dressée par le lieutenant MOHAMMED IZZAT, sous les ordres de Munzinger pacha (1875). Copiée dans la troisième section de l'Etat-Major général par le lieutenant AHMED FAHMY (13 janvier 1876). Photographiée par SADIC BEY.
Echelle : 1 : 588,000. — Dimensions : 0m,28 × 0m,21. [C. 182]

TAMAAI.

Battle of Tamaai, 13th March 1884, from a sketch by Lieut. Col. H. E. COLVILE.
Scale : 1 : 21,120 or 3 inches = 1 mile. — Dim.: 0m,325 × 0m,415.
Cairo, WAR OFFICE, April 1884. [C. 182 *n*]

TANTAH.

Ministère des Travaux publics. — Direction générale du Tanzim. — Plan général de Tantah, dressé à l'Inspection du Delta par MOHAMED RAFAT, ingénieur.
Echelle: 1 : 2,000. — Dimensions : 1m,485 × 1m,05.
Caire, IMPRIMERIE NATIONALE, 1888, sur toile. [C. 183]

TOSKI.

Sketch of Ground shewing Positions of the Troops during Action of Toski (3rd August 1889).
Scale: 2 inches = 1 mile. — Dimensions: 0m,50 × 0m,44.
(A cette carte est annexé : *L'action près de Toski*, par F. GRENFELL, avec la traduction en arabe.)
Southampton, 1889. [C. 185]

WADY HALFA.

Sketch of Wady-Halfa District.
Scale : 4 miles = 1 inch. — Dimensions : 0m,21 × 0m,34.
(s.l.s.d.) [C. 187]

ZAGAZIG.

Direction générale du Tanzim. — Plan général de Zagazig (1886), dressé par l'Inspection de l'Est.
Echelle : 1 : 2,000. — Dimensions: 1m,48 × 1m,27.
Le Caire, IMPRIMERIE NATIONALE, (s.d.), sur toile. [C. 188]

5. — *Le Nil.**

ARNAUD (d'). — **Documents et observations sur le cours du Bahr-el-Abiad ou fleuve Blanc,** et sur quelques autres points de géographie, accompagnés de la carte du Bahr-el-Abiad.
(Extrait du *Bulletin de la Société de Géographie de Paris*, février 1843.) Avec 7 annexes. [Eg. 895 *t*]

AUMONT (d'). — **Du Caire à Gondokoro et au mont Redjaif.** Notes de voyage.
(v. *B. S. G.*, série II, N° 4, p. 191-202, année 1883.)

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* Voir aussi, N° 18, *Travaux publics, Irrigations.*

BAKER (Samuel White).—Découverte de l'Alb nouvelles explorations des sources du Nil. Ouvr l'Anglais par GUSTAVE MASSON, illustré de 30 gra et accompagné de 2 cartes.
Paris, 1868, in-8°.

BAKER (Samuel White). — The Albert N'Y Basin of the Nile and Exploration of the N With map and illustrations. New edition.
London, 1872, avec 12 pl., in-8°.

Le même. — Deuxième exemplaire.

BAKER (Samuel White).— The Nile Tributarie nia, and the Sword Hunters of the Hamran edition.
London, 1872, avec 26 pl.

Le même. — Deuxième exemplaire.

BEKE (Charles T.) — An Enquiry into M. Antoi dies Journey to Kaffa, in the Years 1843 a discover the Source of the Nile.
London, 1850, avec 1 pl., in-8°.

BEKE (Charles T.) — A lecture on the Sources o and on the means requisite for their final dete
London, 1864, avec 4 pl., in-8°.

BEKE (Charles). — Observations sur la comm supposée entre le Niger et le Nil.
Londres, 1850, 8 p., in-8°.

BRUCE (James).—An interesting Narrative of th of James Bruce into Abyssinia, to discover the the Nile. abridged from the original Work to whic Notes and Extracts, from the travels of Dr SHAW, M. S the *Mémoirs* of Baron de TOTT.
London, 1790, in-8°.

BRUCE (James of Kinnaird). — Travels to dis Source of the Nile, in the years 1768-1773. Seco corrected and enlarged. To which is prefixed a Life of t
Edinburgh, 1805, vol. 4, 5, 6, 7, avec 2 pl., in-8°.

Le même. — The third edition, corrected and en which is prefixed a Life of the Author.
Edinburgh, 1813, 7 vol. et 1 atlas, in-8°.

BRUCE's Travels through Part of Africa, Syria, Egypt and Arabia into Abyssinia to discover the Source of the Nile.
Halifax, 1849, avec 6 pl., in-8°. [G. 238 *a*]

CHÉLU (A.) — **De l'Equateur à la Méditerranée.** — *Le Nil, le Soudan, l'Egypte.* Ouvrage accompagné de nombreuses cartes hors texte imprimées en couleurs.
Paris, 1891, avec 39 pl., in-4°. [Eg. 1038]

DUBOIS-AYMÉ. — **Mémoire sur les anciennes branches du Nil et ses embranchements dans la mer.**
(v. *D.E.*, 2me édit., t. VIII, p. 48-75, av. 1 carte, Paris, 1822.)

GIRARD (P.S.) (mort en 1836). — **Mémoire sur le nilomètre de l'Ile d'Eléphantine et les mesures égyptiennes.**
(v. *D.E.*, 2me édit., t. VI, p. 1-96, av. 1 tabl., Paris, 1822.)

GORDON-PACHA. — **Lettres de S.E. Gordon pacha, accompagnant quatre cartes du cours du Nil dans la région des grands lacs.**
(v. *B.S.G.*, p. 294-296, av. 4 cartes, année 1875.)

GOTTBERG (E. de). — **Des cataractes du Nil et spécialement de celles de Hannek et de Kaybar.**
Paris, 1867, avec 5 pl. [Eg. 1442]

LA MOTTE (de). — **Deuxième conférence faite par M. de La Motte touchant ses études sur le bassin du Nil.**
Paris, 1880, 9 p., in-4°. [Eg. 1038]

LANCRET (Michel-Ange). — **Notice sur la branche Canopique.**
(v. *D.E.*, 2me édit., t. VIII, p. 19-26, Paris, 1822.)

LE PÈRE (aîné). — **Mémoire sur la vallée du Nil et le nilomètre de l'île de Roudah.**
(v. *D.E.*, 2me édit., t. XVIII, p. 555-645, Paris, 1826.)

MAGDALY (Mustapha). — **Analyses quantitatives de l'eau du Nil pendant dix mois de l'année (1849-1850).**
(v. *M.I.E.*, t. I, p. 173-176, Paris, 1862.)

MAHMOUD-EL-FALAKI. — **Sur la possibilité de prévoir les hauteurs de la crue du Nil.**
(v. *B.S.G.*, série II, N° 6, p. 327-330, année 1885.)

MARCEL (J.J.) (mort en 1854). — **Mémoires sur le Meqya l'île de Roudah et sur les inscriptions que renferm monument.**
(v. *D.E.*, 2me édit., t. XV, p. 1-135 et 387-582, Paris, 1825.)

MASON-BEY. — **Traduction du rapport d'une reconn sance du lac Albert Nyanza,** faite par ordre de S.E. Ge pacha.
(v. *B.S.G.*, N° 5, p. 5-11, année 1878.)

MASON. — **Note sur les nilomètres et le mesurage affluents du Nil, notamment du Nil Blanc.**
(v. *B.S.G.*, série II, N° 2, p. 51-56, annnée 1882.)

MIANI (Cavaliere). — **Le spedizioni alle origine del** Omaggio all'illustre cavaliere Signor Ferdinando de Les presidente della Compagnia per il taglio dell'Istmo di Suez.
(Annexé à : PRUNER BEY. — *Mémoire sur les nègres.*)
Venezia, 1865, in-8°. [Eg. 2077

MINISCALCHI (Erizzo). — **Sul N'Yanza Alberto.** Nota Com. MINISCALCHI, estratto dal vol. XI, serie III, degli dell'Istituto Veneto. Con una carta geografica.
(Annexé à : PRUNER BEY. — *Mémoire sur les nègres.*)
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ENGEL (Franz). — Die klimatischen Verhæltnisse des Schwefelbades und Kurortes Hélouan in der arabischen Wueste (bei Cairo).

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Frankfurt a/M, 1829, 1 vol. avec 1 pl. et 1 atlas avec 12 in-8° et in-folio oblong. [G. 1570 b]

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Edinburgh, 1833, av. 2 pl., manq. la carte, in-8°. [G. 1579]

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EDMONSTONE (Bart. Archibald) — A Journey to two o the Oases of Upper Egypt.
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HOSKINS (G. A.) — Visit to the great Oasis of the Libyan Desert, with an Account, ancient and modern, of the Oasis of Ammun, and the other Oases non under the Dominion of the Pasha of Egypt. With a map and twenty plates illustrating the Temples, Scenery, etc., from drawings finished on the spot by the Author.
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JORDAN (W.) — Le levé topographique à l'aide de la photographie (photogrammétrie). Expliqué par le levé photogrammétrique de l'oasis Gassr-Daghel, dans le désert libyque.
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Le même. — Deuxième exemplaire.
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I. — *Grammatik und Texte.*
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[illegible] (Théodore de). — Le territoire des Béni-Amer [illegible] Habab.
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LOCKETT. — La topographie et la géographie du pays entre la côte de la mer Rouge et le plateau abyssinien.
(v. *B.S.G.*, N°s 9-10, p. 43-76, année 1881.)

MAC-CRINDLE (J.W. M.A.) — The commerce and navigation of the Erythræan Sea, being a translation of the *Periplus Maris Erythræi*, by an anonymous writer and of *Arrian's account of the voyage of Nearkhos from the mouth of the Indus to the head of the Persian Gulf.* With introductions, commentary, notes, and index. Reprinted, with additions from the Indian Antiquary.
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MESSEDAGLIA (G.) — Le Dar-Fôr pendant la gestion feu le général Gordon pacha.
(v. *B.S.G.*, série III, N° 1, p. 41-61, année 1888.)

MITCHELL (L.H.) — Reconnaissance des anciennes mi de Hammamat.
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PERRON (Dr). — Voyage au Darfour par Mohammed Eb Omar El-Tounsy, traduit de l'arabe par le Dr Perron. Ouvra accompagné de 2 cartes, 3 planches et du portrait du Sultan Al Madian ; publié par les soins de Jomard, précédé d'une préfa contenant des remarques sur la région du Nil-Blanc supérie par le même.
Paris, 1845, in-8°. [Ph. a. 3555]

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Paris, 1851, avec 9 pl., in-8°. [Ph. a. 3555 *f*]

PURDY (E.S.) — Le pays entre Dara et Heufrah-en-Nahass
(v. *B.S.G.*, N° 8, p. 5-16, année 1880.)

LA PROVINCE DE L'ÉQUATEUR.

JUNKER. — Les voyages du Dr Junker dans l'Afrique équatoriale.
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LONG-BEY. — Notes sur les nègres qui habitent du Bahr-el-Abiad jusqu'à l'Equateur, et à l'Ouest du Bahr-el-Abiad jusqu'a Makraka-Niam-Niam.
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MOKTAR (Mohammed). — Notes sur le pays de Harrar.
(v. *B.S.G.*, p. 351-397, avec 1 carte, année 1876.)

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(v. *B.S.G.*, N° 7, p. 5-17, année 1880.)

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(v. *B.S.G.*, série II, N° 10, p. 575-591, année 1887.)

LE SINAI ET L'ARABIE PÉTRÉE.

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(v. *D. E.*, 2me édit., t. XVI, p. 139-197, Paris, 1825.)

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Oxonii, E. Typographeo CLARENDONIANO, MDCCCLXXXVI (1886), in-8°. [Ph. gl. 383]

LABORDE (Léon de) et **LINANT de BELLEFONDS.—Voyage de l'Arabie Pétrée,** publié par LÉON DE LABORDE.
Paris, 1830, 87 p. de texte, et 69 pl., in-fol. [G. 909]

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LABORDE (Léon de). — Journey through Arabia Petræa to Mount Sinai, and the excavated City of Petrea, the Edom of the Prophecies.
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LOTTIN DE LAVAL.—Voyage dans la péninsule arabique du Sinaï et l'Egypte moyenne. — *Histoire, géographie, épigraphie,* publié sous les auspices de S.E. le ministre de l'Instruction publique et des Cultes. Avec un atlas de 32 pl. et un autre contenant les inscriptions de la péninsule du Sinaï, avec 80 pl.
Paris, 1855-59, 3 vol., avec 112 pl., in-4°. [G. 1058]

ROBINSON (E.) et **SMITH (E.) — Biblical researches in Palestine, Mount Sinai and Arabia Petræa.** A Journal of Travels in the year 1838. With new maps and plans in five sheets.
London, 1841, 3 vol. avec 4 pl., in-8°. [G. 1548]

D. — L'EGYPTE MODERNE, HISTOIRE POLITIQUE

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1. — Généralités.

KREMER (Alfred von). — Ægypten. Forschungen über Land und Volk waehrend eines zehnjaehrigen Aufenthalts. Nebst einer Karte von Ægypten.
ERSTER THEIL. — *Physische Geographie, Ethnographie, Agricultur.*
ZWEITER THEIL.— *Staatswesen, Handel, Œffentliche Arbeiten, Volksbildung.*
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LUETTKE (Moritz). — Ægyptens neue Zeit. Ein Beitrag zur Culturgeschichte des gegenwartigen Jahrhunderts sowie Charakteristik des Orients und des Islam.

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Leipzig, 1873, 1 vol., in-8°. [Eg. 1787]

MAC-COAN (J. C.) — Egypt as it is. With a map, taken from the most recent survey.

London, 1877, avec 1 carte, in-8°. [Eg. 1790]

MERRUAU (Paul). — L'Egypte contemporaine (1840-1857) de Méhémet Ali à Saïd pacha.

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STEPHAN (Heinrich). — Das heutige Ægypten. Ein Abriss seiner physischen, politischen, wirthschaftlichen und Cultur-Zustænde. Mit einer Karte.

Leipzig, 1872, 1 vol. in-8°. [Eg. 2332]

2. — *Epoque de Mohammed-Ali.*

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(M. J. RABINO a donné un résumé de cet ouvrage, v. *B.I.E.*, série II, N° 10, p. 48-77, année 1889.)

London, 1840, avec 1 annexe, in-4°. [G. 216]

CADALVÈNE (Ed. de) et **BREUVERY (J. de).— L'Egypte et la Turquie de 1829 à 1836.** Avec cartes et planches.

TOMES I, II. — *Egypte et Nubie.*

Paris, 1836, 2 vol. et 1 atlas av. 7 pl., in-8° et in-fol. [G. 1027]

CADALVÈNE (Ed. de) et **BARROULT (E.) — Histoire de la guerre de Méhémed-Ali contre la Porte Ottomane en Syrie et en Asie-Mineure (1831-1833).** Ouvrage enrichi de cartes, de plans et de documents officiels.

Paris, 1837, 1 vol. avec 6 pl., in-8°. [Eg. 1026]

GOUIN (Edouard). — L'Egypte au XIXme siècle. Histoire militaire et politique, anecdotique et pittoresque de Méhémet-Ali, Ibrahim pacha, Soliman pacha (colonel Sève). Illustrée de gravures peintes à l'aquarelle d'après les originaux de J.A. BEAUCÉ.

Paris, 1847, 1 seule des 20 pl., in-4°. [Eg. 1445]

HAMONT (P.N.) — L'Egypte sous Méhémet-Ali. Population, gouvernement, institutions publiques, industrie, agriculture, principaux événements de Syrie pendant l'occupation égyptienne. Soudan de Méhémet-Ali.

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HASSANAINE AL BESUMEE.* — Egypt under Mohammad-Aly Basha. A reply to the *Remarks* of A.T. HOLROYD on *Egypt as it is in 1837*.

(Annexé à : SELIM BIMBACHI. — *Premier voyage à la recherche des sources du Bahr-el-Abiad.*)

London, 1838, 25 p., in-8°. [G. 1627]

HOLROYD (Arthur T.) — Egypt and Mahomed-Ali Pacha in 1837, a letter containing remarks upon *Egypt as it is in 1837*.

(Annexé à : SELIM BIMBACHI. — *Premier voyage à la recherche des sources du Bahr-el-Abiad.*)

London, 1838, 37 p., in-8°. [G. 1627]

MADDEN (R.R.) — Egypt and Mohammed-Aly. Illustrative of the condition of his Slaves and Subjects.

London, 1841, 1 vol. avec 1 pl., in-8°. [Eg. 179.]

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* Lieutenant-colonel dans l'armée allemande.

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le due lingue correttamente. Egli è diviso in due parti: PARTE
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* Né au Caire en 1793, mort à Marseille en 1833.

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Caire, 1871, 2 vol., in-4°. [Ph. a. 2853 *a*]

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London, 1875, in-8°. [Ph. a. 2876]

CAMERON (D.A.) — **An arabic-english vocabulary for the use of english students of modern egyptian arabic.**
London, 1892, in-8°. [Ph. a. 2885]

Dizionario italiano e arabo, che contiene in succinto tutti i vocaboli che sono più in uso e più necessarj per imparar a parlare le due lingue correttamente. Egli è diviso in due parti: PARTE I. Del dizionario disposto come il solito nell'ordine alfabetico. PARTE II. Che contiene una breve raccolta di nomi e di verbi li più necessarj e più utili allo studio delle due lingue.
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* Né au Caire en 1793, mort à Marseille en 1838.

Le même. — Deuxième exemplaire. [Ph. a. 2976 *b*]

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Cairo, 1891, in-8°. [Ph. a. 3238]

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8. — *Poésies, etc.*

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DE-MARCHI (F.-A.) — La festa del Khalidj in Cairo, ossia **la Vergine del Nilo.** Episodio del poema *la Valle del Nilo.*
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(Annexé à : KENNEY. — *Ten chapters on the Isthmus of Suez Canal.*)
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ADDITIONS

NOUVELLES ENTRÉES ET CORRECTIONS

II. — L'EGYPTE EN GÉNÉRAL

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1. — Histoire de toutes les époques, guides.

CHARMES (Gabriel). — L'Egypte. — *Archéologie, histoire, littérature.*
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3. — *Topographie générale et comparée.*

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TOME X. — *L'Afrique septentrionale* (1re partie). — *Bassin du Nil, Soudan Egyptien, Ethiopie, Nubie, Egypte.*

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6. — *Zoologie.*

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I. — *Die Alcyonarien und Malacodermen.*

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II. — *Die Steinkorallen, die Madreporaceen und Oculinaceen.*

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III. — *Die Astracaceen und Fungiaceen.*

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7. — *Botanique.*

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8. — *Géologie.*

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(Annexe : ARZRUNI. — *Untersuchung der vulcanischen Gesteine aus der Gegend von Abu-Zabel am Ismailia Canal.*)
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JANKO (Dr Johann). — Das Delta des Nil. Geologischer und geographischer Aufbau des Deltas.
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SICKENBERGER (E.) — Three lectures concerning the Geology of Egypt, read before the students of the School of the Ulema, June 1891.
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WALTHER (Johannes). — Die Denudation in der Wueste und ihre geologische Bedeutung. Untersuchungen über die Bildung der Sedimente in den ægyptischen Wuesten.
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III. — L'EGYPTE ANCIENNE OU PHARAONIQUE

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1. — *Notice sur Ahmès dit Pensoucan (XVIIe et XIIIe dynastie).* (Extrait de la *Revue archéologique*, XIme année.)
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2. — *Recherches sur la ville Egyptienne d'Avaris et sur l'étymologie du nom de Typhon.*
3. — *Lettre à M. Alfred Maury sur les manuscrits de Champollion le jeune.*
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2. — *Topographie archéologique, géographie ancienne.*

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3. — *Histoire ancienne.*

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II. — By ERNEST A. GARDNER. With an appendix by F. LL. GRIFFITH.
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VOLUME V.

The shrine of Saft El-Henneh and the land of Goshen (1885), by EDOUARD NAVILLE.
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VOLUME VI *a* (Extra memoir).

I. — *The sign papyrus* (a syllabary), hieroglyphic papyrus from Tanis, by F. LL. GRIFFITH.

II. — *The geographical papyrus* (an almanack), hieroglyphic papyrus from Tanis, by W.M. FLINDERS PETRIE. With remarks by Professor HEINRICH BRUGSCH.
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The mound of the Jew and the city of Onias-Belbeis, Samanood, Abusir, Thukh-el-Karmus (1887), by EDOUARD NAVILLE.

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Paris, 1874, autographié, in-8°. |Eg. 1451|

Records of the Past, being english translations of the Assyrian and Egyptians monuments, published under the sanction of the Society of Biblical Archæology. Egyptian texts, second edition. (Vol. II, IV, VI, VIII, X, XII.)
London, (s.d.), 6 vol., in-8°. |Ph. g. 130|

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7. — *Fouilles et missions scientifiques.*

BEAULIEU (L.) — Lettre à M. J* sur diverses antiquités égyptiennes trouvées à Salzbourg.**
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GRENFELL (F.) — Description of the tombs of Mechu, Ben and Se-Renpu, discovered by Sir F. Grenfell in 1885 and opened out in 1886.
Cairo, 1886, 4 p. |Eg. 1453 *f*|

NAVILLE (Edouard). — The historical results of the excavations at Bubastis, a paper read before the Victoria Institute.
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8. — *Monuments, collections.*

BARROIS (J.-B.) — Catalogue d'antiquités égyptiennes et de statues antiques grecques et romaines, formant la première partie de la collection rassemblée par J.-B. Barrois.
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MUSÉE DE BERLIN.

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11. — *Les pyramides.*

PERRING (J.-E.) — The pyramids of Gizeh, from actual survey and admeasurement, illustrated by notes and references to the several plans with sketches taken on the spot by E.J. ANDREWS.
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PART II. — *The second and third pyramids, the three smaller to the southward of the third, and the three to the eastward of the great pyramid.*
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PART III. — *The pyramids to the southward of Gizeh and at Abu Roash; also Campbell's tomb, and a section of the rock at Gizeh,* accompanied by remarks on the hieroglyphics by S. BIRCH.
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PERSIGNY (M. Fralin de). — De la destination et de l'utilité permanente des pyramides d'Egypte et de Nubie contre les irruptions sablonneuses du désert. Développements du mémoire adressé à l'Académie Royale des Sciences le 14 juillet 1844, suivies d'une nouvelle interprétation de la fable d'Osiris et d'Isis.
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12. — Obélisques.

HITTORF (J.J.)—Précis sur les pyramidions en bronze doré employés par les anciens Egyptiens comme couronnement de quelques-uns de leurs obélisques, à l'appui de la proposition de restituer de la même manière le pyramidion de l'obélisque de Louksor.
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13. — Mythologie, religion.

BRUGSCH (Heinrich). — Religion und Mythologie der alten Ægypter. Mit 65 Holzschnitten und 1 Steintafel. Zweite Ausgabe mit Namenregister.
Leipzig, 1891, 1 pl., in-8°. [Eg. 1002 *b*]

Lettres à M. Herinck sur l'origine des anciens dieux ou rois d'Egypte, qui expliquent ce qui a donné lieu aux fables des dieux de l'antiquité.
(Annexe à : FOURMONT. — *Description, etc.*)
Paris, 1712. [Eg. 1382]

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(s.l.s.d.), avec 3 pl., in-8°. [H. 1027]

14. — *Rites funéraires.*

VIRCHOW (Rud.) — Die Mumien der Kœnige im Muse von Bulaq.
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15. — *Chronologie.*

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ABBATE (Dr). — Questions égyptologiques : Du rayon ment des étoiles, au point de vue égyptien, des va canopes.
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JOMARD. — Description d'un étalon métrique orné d'h roglyphes, découvert dans les ruines de Memphis par les so de M. le chevalier DROVETTI.
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LEPSIUS — Die alt-ægyptische Elle und ihre Eintheilun
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18. — *L'Egypte et la Sainte-Ecriture.*

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Cologne, 1755, in-8°. [Eg 1382]

IV. — L'EGYPTE GRÉCO-ROMAINE

1. — Généralités, variétés.

BIRCH (Samuel). — On two egyptian tablets of the Ptolemaic period.
London, 1864, 36 p. [Eg. 964]

FEA (D. Carlo). — L'Egitto conquistato dall'imperatore Cesare Ottaviano Augusto sopra Cleopatra e Marco Antonio, rappresentato nel celebre mosaico di Palestrina. Discorso letto nell'Accademia Archeologica, il di 10 gennaio 1828.
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PARTHEY (G.)—Ægypten beim Geographen von Ravenna.
Berlin, 1857-1858, in-4°. [Eg. 1998]

3. — Coptica, christianisme.

HYVERNAT (Henri). — Les actes des martyrs de l'Egypte, tirés des manuscrits coptes de la Bibliothèque Vaticane et du Musée Borgia, texte copte et traduction française avec introduction et commentaires.
Paris, 1886, vol. I, in-8°. [Eg. 1525]

HYVERNAT (Henri). — Album de paléographie copte, pour servir à l'introduction paléographique des actes des martyrs de l'Egypte.
Paris, Rome, 1888, 19 p. et 57 pl. [Eg. 1527]

KIRCHERI (Athanasii Fuldensis Buchonii e Soc. Iesu). — Prodromus Coptus sive Ægyptiacus, ad Eminentiss. Principem S.R.E. Cardinalem FRANCISCUM BARBERINUM in quo cùm linguæ Coptæ sive Ægyptiacæ, quondam Pharaonicæ, origo, ætas, vicissitudo, inclinatio; tùm hieroglyphicæ litteraturæ instauratio, uti per varia variarum eruditionum interpretationumque, difficilimarum specimina, ita nova quoque & insolita methodo exhibentur.
Romæ, 1636. [Eg. 1660]

Le même. — Deuxième exemplaire.
(Ann. à : RIVOLA.—*Dictionarium armeno-latinum.*) |Ph

MINGARELLI. — Ægyptiorum codicum reliquiæ V
in Bibliotheca Naniana Asservatæ. Fasciculus I, 2.
Bononiæ, 1785, 1 vol., in-4°. |Eg.

RENAUDOTIUS (Eusebius). — Historia patriarc
alexandrinorum Jacobitarum A. D. Marco usq
finem sœculi XIII, cum catalogo sequentium patriarch
collectaneis historicis ad ultima tempora spectantibus. Inse
multa ad res Ecclesiasticas Jacobitarum Patriarchatûs Anti
Æthiopiæ, Nubiæ & Armeniæ pertinentia. Accedit epitom
riæ Muhamedanæ ad illustrandas res Ægyptiacas. Omnia c
ex Autoribus Arabicis, SEVERO EPISCOPO ASHMONINE, M
EPISCOPO TANEOS, EPHRŒM filio ZARAA, ABULBIRCAT & alii
nymis: tum ex editis EUTYCHIO, ELMACINO ABULFARAGIO, Ch
Orientali, diversisque Historiæ Muhamedanæ Scriptoribus
bicis & Persicis.
Parisiis, 1713. |Eg,

V. — L'EGYPTE MUSULMANE OU ARABE

A. — L'EGYPTE MUSULMANE EN GÉNÉRAL

2. — *Le Caire ancien et moderne.*

MINNAERT (E.) — Le Caire.
Paris, 1891, in-8°. [Eg. 1845]

5. — *Civilisation arabe.*

LEBRUN (J. J.B.) — Mesures, monnaies et poids anglais, égyptiens et français en usage en Egypte, avec appendice contenant un formulaire pour la résolution des questions d'intérêt composé, d'annuités et d'amortissement.
Alexandrie, 1886, in-8°. [Eg. 1725]

6. — *Mille et une nuits.*

ZOTENBERG (H.) — Notice sur quelques manuscrits des Mille et une Nuits et la traduction de Galland.
(v. *Notices et extraits*, t. XXVIII[1], p. 167-320, an. 1887.) [E. 820]

7. — *L'art arabe en Egypte*

BERCHEM (Max van). — Notes d'archéologie arabe, monuments et inscriptions Fatimites. Extrait du *Journal Asiatique*.
Paris, 1881, avec 1 pl., in-4°. [Ar. 70]

BOURGOIN (J.) — Précis de l'art arabe et matériaux pour servir à l'histoire, à la théorie et à la technique des arts de l'Orient musulman.
I. — *L'architecture, koubbès, minarets, voûtes, stalactites, entrées, portes, fenêtres, etc.*
Paris, 1891, 16 p. et 90 pl., in-4°.

II. — *Les applications (faïences, pierres, marbres), pavements, lambris et placages, marqueteries, mosaïques et incrustations.*
Paris, 1889, 22 p. et 60 pl., in-4°.

III. — *La menuiserie, moucharabyehs, plafonds, portes, claires-voies, stalactites, meubles, ciselures, marqueteries, etc.*
Paris, 1890, 25 p. et 100 pl., in-4°.

IV. — *Les manuscrits, titres, vignettes, écritures, ornements.*
Paris, 1889-91, 9 p. et 50 pl. [Ar. 95 b]

Le même. — Deuxième exemplaire.
(v. *Mém. de la Mission archéologique française*, t. VII.)

MEHREN. — **La coupole de Mélik-el-Aschraf Abou-l-Nasr Birsbây.**
(v. *Mélanges asiatiques*, t. VI, p. 151-160, année 1873.) [E. 720]

MEHREN. — **Tableau général des monuments religieux du Caire.**
(v. *Mélanges asiatiques*, t. VI, p. 296-343, année 1873.) [E. 720]

MEHREN. — **Revue des monuments funéraires du Keraf ou de la ville des morts hors du Caire.**
(v. *Mélanges asiatiques*, t. VI, p. 524-569, année 1873.) [E. 720]

B. — L'EGYPTE MUSULMANE DEPUIS LA CONQUÊTE ARAB JUSQU'A MOHAMMED ALI PACHA

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1. — *Histoire, géographie, administration.*

DIGEON. — **Abrégé chronologique de l'histoire de la maison ottomane et du gouvernement de l'Egypte,** suivis de plusieurs morceaux de poésie et de prose. Traduit de l'arabe et du turc.
Paris, 1781, in-8°. [H. 280]

LANGLÈS. — **Le livre des avis et sujets de réflexions sur la description historique des divisions territoriales et des vestiges,** tirés des annales de l'Egypte par le Cheykh, l'imam très-savant, TAKY ÉD-DYN AHMED BEN A'LY, BEN ABDOUL QADER BEN MOHHAMMED, surnommé EBN AL-MAQRYZY. Premier extrait contenant la description historique du canal d'Egypte.
(v. *Notices et extraits*, t. VI, p. 320-387, année IX.) [E. 820]

LANGLÈS (L.) — Extraits de l'odeur des fleurs dans les merveilles de l'univers. — *Cosmographie*, de MOHHAMED BEN AHHMED BEN-AYAS. — *Impôts de l'Egypte.* — *Table des crues du Nil.*
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TERCIER. — Mémoire sur la conquête de l'Egypte par Selim, premier du nom, empereur des Ottomans. Extrait de *Mémoires de l'Académie des inscriptions*, t. XXI, p. 416-440.
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2. — *Voyageurs européens avant l'an 1800.*

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Paris, 1792, 2 vol., avec 2 cartes géographiques. [G. 860]

LE MASCRIER (l'abbé). — **Description de l'Egypte,** contenant plusieurs remarques curieuses sur la géographie ancienne et moderne de ce Païs, sur ses monuments anciens, sur les mœurs, les coutumes et la religion des habitans, sur le gouvernement et le commerce, sur les animaux, les arbres, les plantes, etc., composée sur les mémoires de M. DE MAILLET, ancien consul de France au Caire. Ouvrage enrichi de cartes et de figures.

Paris, 1735, avec 1 carte et 8 pl., in-8°. [Eg. 1728]

NIEBUHR (Carsten). — Reisebeschreibung nach Arabien und andern umliegenden Lændern.

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Relations. — Trois relations d'Ægypte et autres mémoires curieux des singularitez du dit pays.

I. — *Relation du Sieur* CÆSAR LAMBERT, *de Marseille, de ce qu'il a veu de plus remarquable au Caire, Alexandrie et autres villes d'Ægypte ès années 1627, 1628, 1629 et 1630* (p. 3-51).

II. — *Estat de l'Ægypte, et des gouvernemens qui en dépendent, descrit par le Sieur* JACQUES ALBERT, *1634.* (p. 52-82.)

III. — *Estat des revenus d'Ægypte, par le Sieur* SANTO SEGUEZZI, *1635.* (p. 83-100.)

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ROOKE (Henri). — Voyage sur les côtes de l'Arabie Heureuse, sur la mer Rouge et en Egypte, contenant le récit d'un combat des Anglois avec M. de Suffrein, et leur expédition contre le Cap de Bonne-Espérance en 1781. Traduit de l'anglois d'après la seconde édition.

Londres, 1788, incomplet, VI, 152 p., in-8°. [G. 1552]

THEVENOT (de). — Relation d'un voyage fait au Levant, dans laquelle il est curieusement traité des Etats sujets au Grand Seigneur, des mœurs, religions, forces, gouvernemens, politiques, langues, etc., costumes des habitans de ce grand empire.

Et de singularitez particulières de l'Archipel, Constantinople, Terre-Sainte, *Egypte*, pyramides, mumies, déserts d'Arabie, la Meque. Et de plusieurs autres lieux de l'Asie et de l'Afrique, remarquez depuis peu, et non encore décrits jusqu'à présent. Outre les choses memorables arriuées au dernier siege de Bagdet, les cérémonies faites aux réceptions des ambassadeurs du Mogol: et l'entretien de l'autheur auec celuy du Pretejan où il est parlé des sources du Nil.

Paris, 1665, in-8°. [G. 1750]

3. — *Expédition française.*

Copies des lettres originales de l'armée du général Bonaparte en Egypte, interceptées par la flotte sous le commandement de l'amiral Lord Nelson. IIme partie.

London, 1799, 1 vol [Eg. 1088 *d*]

Copies of original letters from the french army in Egypt Part the third consisting of those letters to the french government, intercepted by the british fleet in the Mediterranean which have been published here by authority with an english translation. Forth edition.

London, 1800, 1 vol., in-8°. [Eg. 1088 *d*]

DE NIELLO-SARGY (Jean-Gabriel).—Mémoires sur l'expédition d'Egypte.

Paris, (s.d.), in-8°. [Eg. 1135]

Mémoires sur l'Egypte*, publiés pendant les campagnes du général Bonaparte dans les années VI et VIII.

Paris, an VIII-XI, 4 vol. av. 4 cartes et 8 pl., in-8°. [Eg. 1815]

MIOT (Jacques). — Mémoires pour servir à l'histoire des expéditions en Egypte et en Syrie, pendant les années VI, VII et VIII de la République Française.

Paris, an XII (1804), in-8°. [Eg. 1851]

ROY (J.-J.-E.) — Les Français en Egypte ou **Souvenirs des campagnes d'Egypte et de Syrie,** par un officier de l'expédition. Troisième édition.

Tours, 1857, avec 1 pl., in-8°. [Eg. 2237]

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* C'est le recueil des différents mémoires des savants composant l'ancien Institu Egyptien.

SIMON (E.T.) — Correspondance de l'armée française e Egypte, interceptée par l'escadre de Nelson, publiée à Londres Avec une introduction et des notes de la chancellerie anglai traduites en français ; suivies d'observations, avec une carte d la Basse-Egypte, pour l'intelligence de cette correspondance.
Paris, an VII, avec 1 carte, in-8°. [Eg. 229]

4. — *Expédition anglaise.*

WALLS (Capitaine **Th.**) — **Journal de l'expédition anglai en Egypte dans l'année 1800,** traduit de l'anglais par M. A.
Paris, 1823, avec 8 pl., in-8°. [Eg. 2576

C. — L'EGYPTE MODERNE DEPUIS MOHAMMED-ALI PACH

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1. — *Voyages depuis l'an 1800, l'Egypte et autres pays.*

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Milano, 1854, avec 2 cartes, in-8°. [G. 417]

LATOUR (Antoine). — Voyage de S.A.R. Monseigneur l duc de Montpensier à Tunis, en Egypte, en Turquie e en Grèce.
Paris, 1847, in-8°. [G. 991]

RUSSELL (William Howard).— A diary in the East during the tour of the Prince and Princess of Wales. With illustrations. Second edition.
London, 1869, in-8°. [G. 1582]

SONNERCATI (César). — Constantinople et l'Egypte, avec un frontispice et une carte géographique des Lieux-Saints et de l'embouchement de l'Isthme de Suez, dessinés et gravés sur [illegible]. Onzième édition, revue et corrigée par CHARLES HERTZ.
Paris, 1854, avec 1 carte et 1 pl., in-8°. [G. 1885]

WILKIE (Sir David). — Sketches in Turkey, Syria and Egypt, 1840 and 1841. Drawn on stone by JOSEPH NASH.
London, 1843-1847, avec 23 pl., in-fol. |G. 1959|

Le même. — Deuxième exemplaire.
London, 1843-1847, avec 25 pl., in-fol. |G. 1960|

2. — *Voyages depuis l'an 1800, l'Egypte et ses dépendances.*

POITOU (Eugène). — Un hiver en Egypte.
Tours, 1860, avec 32 pl., in-8°. |Eg. 2051|

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Ministère des Travaux publics. — Direction générale du Tanzim. — Plan de Minieh, dressé à l'Inspection du Sud. Nomenclature en français et en arabe,
Echelle : 1 : 2000. — Dimensions : 0m,80 × 1m,50.
Le Caire, 1890, montée sur toile. |C. 168 *k*|

5. — *Le Nil.*

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(v. *M. I. E.*, t. I, p. 115-120, année 1862.) |Eg. 1564|

PRIEZAC (Salomon de). — Dissertation sur le Nil.
Paris, 1664, in 8°. |Eg. 2063|

8. — *Dépendances.*

LES OASIS.

BRUGSCH-BEY (Heinrich).— Reise nach der grossen Oase El Khargeh in der Libyschen Wüste. Beschreibung ihrer Denkmæler und wissenschaftliche Untersuchungen über das

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LA NUBIE.

POUCHET (Georges). — Dongola et la Nubie. Extrait de *Libre Recherche.*
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GASPERINI (Auguste de). — Considérations hygiéniques biologiques et médicales sur les côtes de la mer Rouge
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(v. *M.I.E.*, t. I, p. 39-60, année 1862.) [Eg. 1564]

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Leipzig, 1868, avec 3 pl., in-8°. [Eg. 1000 r]

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1. — Généralités.

JOURDAN (Louis). — Des intérêts de la France en Egypte.
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PERRIN (N.) — Relation de la campagne d'Ibrahim pacha contre les Wahabites. Traduits de l'anglais avec des considérations préliminaires et des notes.
Paris, 1833, 24 p. [H. 1029]

PLANAT (Jules).—Histoire de la régénération de l'Egypte. Lettres écrites du Kaire à M. le comte Alexandre de Laborde.
Paris, 1830, avec 4 pl., in-8°. [Eg. 2048]

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(v. *M.I.E.*, t. I, p. 411-435, année 1862.) [Eg. 1400]

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6. — *Canal de Suez.*

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London, 1862, in-8°. [Eg. 930]

BARRAULT (Alexis et **Emile). — Le Canal de Suez et la question du tracé.** Extrait de la *Revue des Deux-Mondes.*
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Torino, 1856, avec 4 cartes, in-8°. [Eg. 1044]

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1. — *La vérité sur le Canal Maritime de Suez par le Journal des travaux publics.*
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2. — H. DE LA MADELÈNE. — *L'Isthme de Suez.* Extrait de la *Revue de Paris.*
Paris, 1856, in-8°.

3. — PAULIN TALABOT. — *Canal de Suez.* Extrait de la *Revue des Deux-Mondes.*
Paris, 1855, avec 1 pl., in-8°.

4. — FAVIER. — *Observations sur les nivellements exécutés dans l'Isthme de Suez en 1799 et 1847.* Extrait des *Annales des ponts et chaussées,* t. IX.
Paris, 1855, avec 1 pl., en tout 1 vol., in-8°. [Eg. 2367]

SIMENCOURT (A. de).— L'Isthme de Suez. — *Son percement — Examen au point de vue des intérêts commerciaux de la France et de l'Europe Occidentale.*
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3. — Tribunaux mixtes et indigènes.

Rapport statistique sur les travaux des tribunaux indigènes pendant l'année 1891. Supplément au *Journal Officiel,* N° 46, année 1892.
Le Caire, 1892, 24 p. [Eg. 2438]

4. — Causes célèbres.

GILLY (F.) — Précis pour le comte Raoul du Bisson contre le Gouvernement égyptien (54 p.). Instance du comte Raoul du Bisson contre le Gouvernement égyptien et ordonnance consulaire qui en suspend le cours (12 p.).
Alexandrie, 1864. [J. 389]

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(v. *M.I.E.*, t. I, p. 663-686, année 1862.)]Eg, 1564[

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A UNE HEURE.

Par le ministère de Me FELIX **SCHAYÉ**, Commissaire-Priseur, rue de Cléry, 5,

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EXPOSITIONS

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En archéologie, il n'en est pas comme en poésie, *le temp fait beaucoup à l'affaire*. Aussi croyons-nous devoir rappeler ic dans quelles circonstances le catalogue que nous livrons a public a été rédigé. On n'est venu nous demander ce trava que fort peu de jours avant la vente et en nous priant d l'écrire dans un temps donné. Nous en sommes venu à bout pa un travail opiniâtre, et, en quinze jours, le classement de plu sieurs milliers de monuments était fait, la description et l'ex plication des 1,100 principaux rédigée, et le tout imprimé Pressé comme nous l'avons été, nous devons dire au public à la façon des comédies espagnoles : *Excusez les fautes de l'au teur*. Evidemment, plus d'une erreur a dû nous échapper des distractions inévitables n'ont pu être réparées et notr travail doit présenter des taches que sa modestie même n suffirait pas à faire pardonner. Nous prierons donc les lecteur de mettre, autant que possible, les fautes de ce genre sur l compte de la précipitation. De cette manière, le peu de temp que nous avons eu à notre disposition pourra tourner à notr avantage.

La collection de M. Anastasi est la plus importante et l belle collection égyptienne qui ait jamais été livrée aux en chères publiques. Dans les intentions de ce collecteur, el avait été formée pour devenir, au besoin, le musée d'un Ét ou d'une grande ville. On peut y acquérir, en effet, la con naissance de toutes les branches de l'archéologie égyptienne y étudier, jusqu'aux moindre détails, le tableau de la plus an tique civilisation du monde. Les grands monuments sont dan cette collection aussi intéressants que les objets de petite dimen sion ; les stèles, en particulier, portant des dates antérieures la XVIIIe dynastie, surpassent en nombre et en intérêt celle de plusieurs des grandes collections publiques, notamme du musée du Louvre. Il est donc vivement à regretter qu les monuments recueillis par M. Anastasi n'aient pas pu entr

tous ensemble dans quelque musée national. Mais, puisque les circonstances obligent à la disperser en vente publique, nous la signalerons à toute l'attention des amateurs comme leur offrant une occasion, peut-être unique, de placer dans leurs cabinets des antiquités égyptiennes de tous genres et du choix le plus remarquable.

Pour décrire cette collection, j'ai suivi l'ordre adopté par Champollion dans sa *Description du musée Charles X*, en ajoutant seulement, à l'exemple de M. le vicomte de Rougé, une section spéciale pour les monuments qui portent des cartouches royaux.

Nous sommes aussi resté fidèle au système de transcription adopté par Champollion dans tous ses ouvrages. L'illustre fondateur de l'archéologie égyptienne considérait la langue copte comme ayant, à travers les siècles, conservé presque intacte la tradition de l'antique prononciation égyptienne. A l'appui de cette manière de voir, il lui était facile d'apporter des preuves nombreuses, au premier rang desquelles nous devons compter les transcriptions grecques qui ne s'écartent du copte que par les désinences helléniques qu'elles ajoutent au mot de la langue originale et par les équivalents qui remplacent les lettres dont était privé l'organe des Grecs. Les objections que des savants très-distingués ont opposées à la règle tracée par Champollion, ne nous ont pas paru suffisantes pour nous la faire abandonner. Nous avons seulement essayé de compléter et de perfectionner les applications de la méthode, en serrant de plus près le sens des mots employés isolément ou compris dans la composition des noms propres. Aussi toutes les fois que nous n'avons pas, comme pour certains noms très-connus, adopté purement et simplement la transcription grecque, mais que nous avons laissé à un mot sa physionomie égyptienne, le lecteur peut être assuré, excepté dans le cas où nous avons joint à notre transcription un signe de doute, que nous nous sommes rendu compte du sens de chaque mot, en le rapprochant de ceux de la langue copte qui sont parvenus jusqu'à nous.

11 juin 1857.

MONUMENTS DE GRANDE DIMENSION.

GROUPES ET STATUES.

1 — Fragment de statue en pierre calcaire blanche rehaussée de peintures. Buste d'Osiris tenant le fouet et le pedum, symboles d'impulsion et de cohibition.

2 — Fragment de statue en granit noir. Tête du dieu Phré surmontée du disque solaire, avec l'uræus royal au front.

2 *bis* — *Schent* provenant d'une statue colossale.

3 — Groupe en pierre calcaire. Deux personnages assis : le *prêtre d'Ammon du second ordre*, *Hor-Nacht*, et sa femme *Ouétéi*. Derrière le dossier, double inscription hiéroglyphique en dix colonnes verticales. Style des anciennes dynasties. H. 0,94; l. 0,63.

4 — Groupe en pierre calcaire. Deux personnages assis : le *prêtre d'Ammon du troisième ordre*, *Amen-neb-gheet-to*, et sa femme *Schep-en-Mouth*; entre deux, figure de petite dimension, debout, de leur fils, le *prêtre d'Ammon Boini-tihe-Hor*. Cette figure est gravée également sur les deux côtés du siége. H. 0,43; l. 0,30.

5 — Groupe en pierre calcaire mutilé. Un homme et une femme assis. Inscription en six colonnes verticales derrière le dossier. Petite dimension.

6 — Groupe en pierre calcaire. Deux hommes et deux femmes assis; derrière le dossier, les quatre personnages et adoration. H. 0,23; l. 0,23.

7 — Statuette en pierre calcaire. Pastophore agenouillé tenant un naos dans lequel est la statue d'Osiris.

8 — Pierre calcaire rehaussée de peintures. Statuette assise de *Ka-to-Schom* (?), chargé de fonctions administratives sous le règne de Thouthmès III (XVIIIe dynastie).

9 — Pierre calcaire rehaussée de peintures. Statuette d'un personnage agenouillé, tenant devant lui une stèle chargée d'une inscription hiéroglyphique en grande partie détruite.

9 *bis* — Calcaire compact. Statuette d'un personnage assis; sur ses jambes est gravée une figure de Phré hiéracocéphale assis. Dans le dos, légende hiéroglyphique.

10 — Statuette debout en granit noir. Personnage de l'ordre sacerdotal. Inscriptions en colonnes verticales sur le ventre et derrière le dos.

11 — Statuette en pierre calcaire. Personnage debout, vêtu de la *schenti*.

STÈLES ET INSCRIPTIONS.

12 — Stèle de pierre calcaire en forme de porte. Elle porte le nom du roi Phiops ou Apapus (VIe dynastie), roi célèbre dans les annales égyptiennes par son règne de 94 ans. H. 1,40; l. 0,67.

12 *bis* — Stèle funéraire de forme cintrée en pierre calcaire, décorée au sommet du disque ailé d'Har-hat. Datée du règne du roi Raotp (*V.* Bunsen, t. III, pl. V, no 8), souverain de l'époque des Sévékotp (XIVe dynastie). Adoration à Phthah par le défunt et son fils. H. 0,45; l. 0,39.

13 — Stèle en forme de porte en pierre calcaire. Style des premières dynasties. H. 1,34; l. 0,68.

13 *bis* — Stèle funéraire de forme cintrée en calcaire compact, portant le cartouche d'Amenemhé I (XVe dynastie, suivant Champollion; XIIe, selon M. Bunsen). H. 0,75; l. 0,54.

14 — Stèle funéraire de forme cintrée en pierre calcaire. Datée de l'an 5 du règne d'Osortasen I (XVe dynastie). Registre inférieur : le défunt assis avec sa femme, ayant devant eux une table chargée d'offrandes; leur fils debout leur présente une oie. Au-dessous, quatre personnages portant des offrandes. H. 1,00; l. 0,67.

15 — Stèle funéraire de forme cintrée en pierre calcaire. Datée du 20 du mois de Thoth de l'an 18 d'Osortasen I. Registre inférieur : le défunt *To-si* et sa femme, assis, reçoivent les offrandes de quinze personnages debout, en procession. H. 0,55; l. 0,43.

15 *bis* — Stèle funéraire de forme carrée en pierre calcaire Datée de l'an 34 du règne d'Osortasen I. Offrande au défunt et à sa femme par leur fils. H. 0,44; l. 0,23.

16 — Stèle funéraire de forme carrée en pierre calcaire. Le défunt, architecte d'Osortasen I, assis devant une table chargée d'offrandes; sa femme *Té-Otp* est debout derrière lui, le bras passé autour de son cou. H. 0,40; l. 0,23.

17 — Stèle funéraire de forme cintrée en pierre calcaire rehaussée de couleurs. Datée de l'an 3 du règne d'Amenemhé II (xve dynastie). Le défunt *Mont-Si, peintre du roi Amenemhé II*, assis devant une table d'offrandes, accompagné de sa femme debout; au-dessous ses enfants, trois fils et deux filles. Dans l'inscription, le mort raconte sa naissance sous Amenemhé I et les fonctions qu'il a remplies sous Osortasen I et Amenemhé II. H. 1,40; l. 0,50. Travail d'une pureté et d'une finesse très-remarquables.

18 — Stèle funéraire de forme cintrée, en pierre calcaire. Datée de l'an 3 du même règne. Le défunt *Amenéï* assis reçoit les offrandes de son frère; sa femme est debout derrière lui. Au-dessous, un autre défunt, également assis accompagné de sa femme, et recevant les offrandes de son frère. H. 0,56; l. 0,28.

19 — Stèle funéraire de forme cintrée en pierre calcaire rehaussée de couleurs. Datée de l'an 3 du même règne. Le défunt *Kaï*, assis avec une table d'offrande devant lui. Au dessous, en deux registres, ses enfants, au nombre de treize. H. 0,66; l. 0,36.

20 — Stèle funéraire de forme carrée en pierre calcaire. Dat de l'an 14 du règne d'Amenemhé II. Le défunt *Sa so chef des prêtres du dieu Mont*, représenté debou H. 0,88; l. 0,88.

21 — Stèle funéraire de forme carrée en pierre calcaire. Datée l'an 23 du règne d'Amenembé II. Trois registre offrandes funéraires aux ancêtres. H. 0,43; l. 0,4 Travail assez grossier.

22 — Stèle funéraire de forme carrée en pierre calcaire. Dat de l'an 29 du même règne. Offrande au défunt *Sa* nefré assis, accompagné de sa mère, par ses enfants ses serviteurs. H. 0,65; l. 0,53.

23 — Stèle funéraire de forme cintrée en pierre calcaire rehaussé de couleurs. Datée de l'an 2 du règne d'Osortasen I (xve dynastie). Contient la généalogie d'un personnag nommé *Osortasen*. H. 1,06; l. 0,58.

23 bis — Stèle funéraire de forme carrée, ornée d'une moulure a sommet, en pierre calcaire, rehaussée de peintures Datée de l'an 13, du règne d'Osortasen III (xve dynas tie). Registre supérieur : les défunts *Sevek-otp* et *Osor* assis en face l'un de l'autre, une table chargée d'offrandes entre eux deux. Registre inférieur : *Sevek* et sa femme, assis de même, une table entre deux. H. 0,42; l. 0,35.

24 Stèle funéraire de forme cintrée en albâtre lamelleux. Datée de l'an 28 du règne d'Amenemhé III (xve dynas tie). Contient la généalogie d'un chef de la flotille. H. 0,63; l. 0,60.

24 bis Stèle funéraire de forme cintrée en pierre calcaire, dessiné au sommet du symbole, deux fois répété, de l'œil (vulgairement appelé œil d'Osiris), symbole du soleil ou Verbe divin (le sens de cette figure est longue ment expliqué par le *Rituel funéraire*; chap. 140 du manuscrit de Turin). Datée de l'an 25 du règne d'Ame nemhé III. Le défunt *Chenam* et sa femme assis, respi rant chacun le parfum d'une fleur de lotus. H. 0,53; l. 0,37

25 — Stèle funéraire fragmentée, de forme carrée, en pierre calcaire. Datée de l'an 15 d'un roi dont le cartouche est enlevé. Offrandes au défunt, l'architecte *Enentef*, et à ses deux femmes par leurs enfants. H. 9,80 ; l. 0,80. Travail de la xve dynastie; on peut conjecturer que cette stèle appartient aux règnes d'Osortasen I ou d'Amenenhé II.

26 — Stèle funéraire fragmentée, de forme carrée, en pierre calcaire. Offrande au même personnage et à sa mère. H. 0,80 ; l. 0,90.

27 — Stèle funéraire de forme carrée, en pierre calcaire rehaussée de couleurs. Offrande au défunt *Her-ta, gardien du temple de Thoth*, sa femme et à ses père et mère, par ses frères et sœurs et ses serviteurs. H. 0,65 ; l. 0,54. Travail de la xve dynastie.

28 — Stèle funéraire de forme carrée, en pierre calcaire. Offrande au défunt *Enentef* par ses filles et ses frères. H. 0,70 ; l. 0,50. Style de la xve dynastie.

29 — Stèle funéraire, de forme carrée, en pierre calcaire rehaussée de couleurs. Généalogie des descendants de *la dame de maison Thoth-otp* ; vingt-huit figures assises à l'Egyptienne. Au centre est une ouverture de forme carrée où devait être placée une figure d'Osiris. H. 0,50 ; l. 0,30. Style de la xve dynastie.

30 — Stèle funéraire de forme carrée, en pierre calcaire. Offrande à la défunte *Hathor* Dans le bas, figures deux fois répétées de la défunte et de sa fille aînée. H. 1,03 ; l. 0,49. Style ancien.

31 — Stèle funéraire de forme carrée, en pierre calcaire. Le défunt *Scha-ouër*, sa femme, son fils aîné et son petit-fils. H. 1,00 ; l. 0,17. Style ancien.

32 — Stèle funéraire de forme carrée, en pierre calcaire. Contient la généalogie d'un scribe nommé *Emphé-si*. H. 0,56; l. 0,37. Style de la xve dynastie.

33 — Stèle funéraire de forme carrée, en pierre calcaire rehaussée de couleurs, dédiée en l'honneur du *garde du trésor Osortasen*. H. 0,80 ; l. 0,50. Style de la xve dynastie. Travail remarquablement fin.

34 — Bas-relief funéraire, en pierre calcaire rehaussée de couleurs. Offrande au *garde du sanctuaire Osortasen*, et à sa femme, par ses frères et sœurs et ses esclaves. H. 0,52; l. 1,78.

35 — Stèle funéraire de forme carrée, en pierre calcaire rehaussée de couleurs. Deux registres : le défunt *Ha-Ka, ordonnateur des fêtes d'Anubis*, et sa femme assis en face l'un de l'autre, avec une table d'offrandes devant chacun d'eux; entre eux, leur fille qui les adore. Au dessous, le défunt debout, auquel son fils offre une oie. H. 1,20 ; l. 0,60. Style ancien. Figures en relief dans le creux.

36 — Stèle funéraire de forme carrée, en pierre calcaire. Offrande au défunt *Euentef* par ses deux fils *Aménéï* et *Osortasen*. H. 0,76 ; l. 0,53. Style de la xve dynastie. Figures en relief dans le creux.

37 — Stèle funéraire fragmentée, en pierre calcaire rehaussée de peintures. Registre supérieur : deux défunts assis en face l'un de l'autre; avec entre eux une table chargée d'offrandes. Au dessous, en deux registres : double procession de leurs esclaves et domestiques. H. 0,80 ; l. 0,56 Style de la xve dynastie. Figures en relief.

37 *bis*. — Stèle funéraire de forme cintrée, en forme calcaire. Offrande au défunt *Aménéï* et à sa femme par leurs enfants. H. 0,42 ; l. 0,25. Style de la xve dynastie.

38 — Stèle funéraire de forme carrée, en pierre calcaire rehaussée de couleurs. Registre supérieur : le défunt *Mont-otp*, prêtre, assis accompagné de sa femme *Amen-sé*, debout, ayant devant lui de nombreuses offrandes. Registre inférieur : son père, le *scribe de l'armée Mont-otp*, avec sa femme *Ota*, ayant devant eux les offrandes funéraires. H, 0,60; l. 0,44. Style ancien.

39 — Stèle funéraire de forme carrée, décorée d'une moulure au sommet, en pierre calcaire. Sur la moulure : la Barque du Soleil (?) entre Osiris, *juge, seigneur d'Abydos, taureau de l'Amenti,* assis, tenant le pedum et le fouet, coiffé de la partie supérieure du Schent, et Anubis sous la forme d'un chacal, couché sur la porte de l'hypogée. Sur la stèle, en cinq registres : offrandes au défunt *Saf-aa* à sa femme, à son père et à sa mère, par leurs enfants. H. 0,95 ; l. 0,53. Style ancien.

40 — Stèle funéraire de forme cintrée, en pierre calcaire. Offrande au défunt *To-ka* et à sa femme par son fils et sa sœur ; et à sa femme seule, par son fils, sa sœur et ses frères. H. 0,44 ; l. 0,34. Style ancien.

41 — Stèle funéraire de forme carrée en pierre calcaire, dédiée en l'honneur du scribe *Aménéï*, et de toute sa famille ; il est représenté en adoration. Au-dessous, premier registre : son père et sa mère debout, recevant les adorations de leurs enfants, en tête desquels est *Aménéï ;* second registre, divisé en deux parties : 1° offrandes au père et à la mère ; 2° offrande, par deux autres personnages, à *Sevek-otp*, sœur d'*Aménéï* et à son mari *Rotéï*. H. 0.44 ; l. 0,32. Style ancien.

42 — Stèle funéraire de forme carrée en pierre calcaire. Offrande au défunt *Mérou,* par sa femme. H. 0,44 ; l. 0,40. Style ancien.

43 — Fragment d'un bas-relief funéraire en pierre calcaire. L'architecte *Enentef* assis, tenant à la main l'instrument appelé *pat*, symbole de domination. H. 0,50 ; l. 0,27. Style ancien.

44 — Stèle funéraire de forme carrée, décorée d'une moulure à sa partie supérieure, en pierre calcaire. Inscription dédiée par un nommé *Tô-Ka* en l'honneur de son père et de ses tantes. H. 0,44 ; l. 0,30. Style ancien.

45 — Stèle funéraire de forme carrée en pierre calcaire. Registre supérieur : offrande au défunt *Amman* et à sa femme, par son frère *Em-ha ;* registre inférieur : *Se-Bouto*, père (?) du défunt et sa femme, assis devant une table d'offrandes. H. 0,39; l. 0,27. Style ancien.

46 — Stèle funéraire de forme cintrée en pierre calcaire, décorée au sommet de la figure de l'*ouote* deux fois répétée. Le défunt *Saf-sonch*, assis devant une table d'offrandes. H. 0,50; l. 0,30. Style ancien.

47 — Stèle funéraire de forme cintrée en pierre calcaire. Offrande funéraire au défunt *Hor-sonch*, à sa femme *Mont-se*, et à sa fille *Sevek-otp*, par ses frères et ses sœurs. H. 0.42; l. 0,30. Style ancien.

48 — Stèle funéraire de forme carrée, décorée en haut d'une moulure, en pierre calcaire rehaussée de couleurs. Le défunt *Enentef-oghr* et sa femme *Bench-Bonch*, assis, ayant chacun devant eux une table d'offrandes. H. 0,44; l. 0,27. Style ancien. Figures en relief.

49 — Stèle funéraire de même forme que la précédente, en pierre calcaire ornée de peintures. Offrande au défunt, l'architecte *Si-neb*. H. 0,57; l. 0,38. Style ancien. Figures en relief.

50 — Stèle funéraire de forme cintrée en pierre calcaire peinte ; décorée au sommet du sceau, symbole de domination, entre deux *ouote*. Le défunt *Meio* assis avec ses deux femmes. H. 0,39; l. 0,26. Style ancien. Figures en relief.

51 — Stèle funéraire de forme carrée, en pierre calcaire rehaussée de couleurs. Offrande au défunt *Baou* et à sa femme *Sen-Atmou*, par leurs enfants. H. 0,53; l. 0,30. Style ancien.

52 — Stèle funéraire de forme cintrée, en pierre calcaire avec peintures. Au sommet, le sceau reposant sur les trois lignes tremblées de l'eau, entre deux *ouote* et deux creusets, symboles de purification (V. le *Rituel funéraire*, chap. 94 du Man. de Turin, où le mort reçoit de Thoth,

la palette et le creus.t). Adoration à Osiris par le défunt *Pen-tenai-to* (?), attaché au sacerdoce du dieu Emphé. H. 0,96; l. 0,41. Style ancien. Figures en relief.

53 — Stèle funéraire de forme carrée, en pierre calcaire rehaussée de couleurs. Offrande au défunt et à sa femme par leurs enfants. H. 0,47; l. 0,37. Style ancien. Figures en relief.

54 — Stèle funéraire de forme carrée, en pierre calcaire. Le défunt *Si-Rannou* assis; devant lui, debout, vêtu de la peau de panthère sacerdotale, son fils également défunt, *le chef des scribes de la grande demeure* (du palais), *Ouesj-to*. H. 0,50; l. 0,30. Style ancien.

Au bas deux lignes d'écriture hiératique rajoutées à la pointe.

55 — Stèle funéraire de forme cintrée, en pierre calcaire rehaussée de couleurs. Trois registres: offrandes au père, à la mère et aux ancêtres. H. 0,55; l. 0,37. Style ancien. Figures en creux.

56 — Stèle funéraire de forme cintrée en grès. Inscription en six colonnes verticales en l'honneur du chef des soldats *Sotp-het*, de sa femme et de sa fille. H. 0,50; l. 0,31. Style ancien.

57 — Stèle funéraire de forme carrée, décorée d'une moulure dans le haut, en pierre calcaire rehaussée de couleurs. Deux registres: offrande au défunt *En-onch* et à sa femme. H. 0,54; l. 0,34. Style ancien. Figures en relief.

58 — Fragment de bas-relief funéraire en pierre calcaire. Le défunt et sa femme assis en face l'un de l'autre, entre eux une table chargée d'offrandes. H. 0,52; l. 0,35. Style ancien. Figures en relief.

59 — Stèle funéraire de forme carrée, en pierre calcaire. Le scribe *Ouna* debout; devant lui une table chargée d'offrandes. H. 0,54; l. 0,30. Style ancien. Travail grossier.

59 *bis* — Stèle funéraire de forme carrée, en pierre calcaire. Deux registres à deux divisions chacun : 1° offrande au défunt *Aménéi* et à sa femme *Téotp*, par leurs enfants ; 2° offrande à la défunte *Teotp* et à son second mari *Phthah-sonch*, par leurs enfants. H. 0,60 ; l. 0,89. Style de la xve dynastie.

60 — Stèle funéraire de forme cintrée, en pierre calcaire rehaussée de couleurs. Le défunt et une de ses sœurs assis en face l'un de l'autre, respirant le parfum des fleurs de lotus, une table d'offrandes entre deux. Dédiée par leur mère, leurs frères et leurs sœurs. H. 0,24 ; l. 0,18. Style de la xve dynastie.

60 *bis* — Stèle de forme cintrée, en grès, du règne d'Aménophis I (xviiie dynastie). Deux registres : Osiris assis, une table d'offrandes devant lui, accompagné d'Isis, de Nephthys et de la reine Ahmos-Nofré-Ari. Au-dessous, adoration à Phré et à Anubis par un Égyptien et sa femme. H. 0,57 ; l. 0,40.

61 — Stèle funéraire de forme cintrée, en grès peint. Datée du règne d'Aménophis III (xviiie dynastie). En haut : le roi Aménophis III et sa femme la reine Taïa, assis en face d'Osiris, accompagné d'Isis ; au centre, entre les deux groupes, table d'offrandes. Au-dessous : offrande au défunt et à sa femme par leurs enfants. H. 068 ; l. 0,44.

62 — Grande stèle dédicatoire en granit noir, décorée d'une moulure au sommet. Encadrement de forme rectangulaire portant en haut trois lignes d'hiéroglyphes, et de chaque côté une inscription en trois colonnes verticales. Au centre, stèle cintrée, ornée au sommet du disque ailé d'Har-Hat. Double scène : le roi Rhamsès II (xviiie dynastie) et la reine Nofré-Ari adorant Osiris et Anubis. Inscription hiéroglyphique en vingt lignes. Dans les angles, l'*ouote*. La figure et les cartouches du roi ont été martelés ; on ne distingue plus que celui de la reine Nofré-Ari dans l'inscription du côté droit de l'encadrement. H. 1^m 45, l. 0,86.

63 — Stèle de forme cintrée, en pierre calcaire. Datée du règne de Rhamsès II (XVIIIe dynastie). Registre supérieur : adoration à Osiris, Horus, Isis, Nephthys, Phthah et Thoth par le scribe *Saf-mes* et sa femme. Second registre : offrande aux ancêtres. Au-dessous, inscription en douze lignes. H. 1,04 ; l. 0,64.

64 — Stèle funéraire de forme carrée, en pierre calcaire. En haut, sur la moulure : adoration du disque solaire par quatre hommes et deux cynocéphales. Trois registres : 1° adoration à Osiris, assis dans le naos, accompagné d'Isis et de Nephthys, par le défunt *Schoï* et sa femme; 2° offrandes au défunt et à sa femme par leurs enfants ; 3° la déesse Netphé, montée sur l'arbre de vie, verse l'eau du rafraîchissement divin, au défunt, à sa femme et à trois autres personnages (scène tirée des chap. 57 et 59 du *Rituel funéraire*). H. 1^m 20 ; l. 0,64. Style de la XVIIIe dynastie.

65 — Stèle funéraire de forme carrée, ornée d'une moulure au sommet, en pierre calcaire. Sur la moulure : 1° adoration à Osiris, *juge de l'Amenti*, assis dans le naos, assisté d'Isis, et ayant devant lui les figures des quatre génies de l'enfer égyptien (*V.* plus bas à l'article des VASES FUNÉRAIRES), par quatre défuntes, toutes les quatre sœurs ; 2° offrandes funéraires aux quatre défuntes ; 3° scène des funérailles, la momie dressée à la porte du tombeau. H. 1^m 12 ; l. 0,80. Style de la XVIIIe dynastie.

65 *bis* — Stèle funéraire de forme cintrée, en pierre calcaire. Portant le cartouche d'un roi inconnu nommé *Aménéï*. Le défunt *Ouer, chambellan royal*, sa mère, son fils, sa belle-fille et son petit-fils. H. 0,83 ; l. 0,40. Style ancien. Travail très-fin.

66 — Stèle de forme cintrée, en grès, portant les cartouches des reines Onkh-nas-Ra-nofré-het, femme de Psammétichus II et de Nitocris, femme d'Amasis. Une reine, coiffée du disque solaire entre des cornes de vache et

des deux pousses de palmier, accompagnée de son *chambellan Scheschonk*, adore Ammon, debout dans un naos. H. 0,56; l. 0,40.

67 — Stèle funéraire de forme cintrée, en pierre calcaire, décorée à la partie supérieure du disque ailé d'Har-hat. Adoration à Osiris par le défunt *Ha-Isi*, prêtre d'Ammon et d'Harsaphis. H. 0,50; l. 0,40.

68 — Stèle funéraire de forme cintrée, en pierre calcaire rehaussée de couleurs. Adoration à Osiris et à Isis par le défunt *Oïro*, sa femme et les personnes de sa maison. H. 0,43; l. 030.

69 — Stèle funéraire de forme cintrée en pierre calcaire, décorée au sommet de la figure de l'*ouote* deux fois répétée. Offrande au défunt par les personnes de sa famille. H. 0,40; l. 0,23.

70 — Stèle funéraire de forme cintrée en pierre calcaire. Deux registres : 1° adoration d'Osiris et d'Isis dans la barque sacrée, par la défunte *Bek-baï*; 2° offrande funéraire à la défunte par sa famille. Dédiée par son fils, le scribe *Amen-em-oph*. H. 0,28; l. 0,21.

71 — Stèle funéraire de forme cintrée en grès rehaussé de couleurs. Le défunt *Ratesen* assis, une table d'offrandes devant lui. H. 0,28; l. 0,17.

72 — Stèle funéraire de forme cintrée en pierre calcaire rehaussée de peintures. Deux registres : 1° adoration à Osiris et à Isis par le défunt *Pi-ka*; 2° offrande au défunt et à sa femme par leurs enfants. H. 0,31; l. 0,20.

73 — Stèle peinte sur pierre calcaire de forme cintrée. Le défunt *Onkhou*, accompagné de sa femme, et son fils, debout, une table d'offrandes devant lui, reçoit les hommages de son second fils. Au-dessous, le défunt et sa femme, assis, une table d'offrandes devant eux. H. 0,56; l. 0,38.

74 — Stèle funéraire de forme cintrée en pierre calcaire rehaussée de couleurs. Au sommet, l'*ouote* deux fois répété, entre deux chacals ; au milieu est le sceau. Offrande funéraire au défunt *Aménéi* et à sa femme, en deux registres. H. 0,30; l. 0,23.

75 — Stèle funéraire fragmentée en grès, de forme cintrée. Offrande à Osiris, à Anubis, et à la personnification divine de l'Amenti par le défunt, gardien du grand temple d'Ammon. H. 0,48 ; l. 0,55. Style de la XVIIIe dynastie.

76 — Fragment d'une stèle funéraire de forme cintrée en pierre calcaire. Adoration d'Osiris, Horus Haroéris, Isis et Anubis, par le défunt *Si-tpe* (?). H. 0,47 ; l. 0,64.

77 — Stèle funéraire de pierre calcaire en forme de porte H. 0,70 ; l. 0,36. Style primitif.

78 — Fragment d'une grande inscription funéraire en trois colonnes verticales; pierre calcaire rehaussée de couleurs. Au bas, l'*hiérogrammate du temple d'Osiris, Harsiési*, et sa femme, assis, une table chargée d'offrandes devant eux H. 0,70; l. 0,24.

79 — Stèle funéraire de forme cintrée, en grès rouge. Offrande au défunt *Fent-ouêr* et à sa mère. H. 0,48; l 0,30.

80 — Stèle funéraire de forme cintrée, en pierre calcaire rehaussée de couleurs Registre inférieur. Adoration à Osiris par *le chef des fontainiers sondeurs, Mai-ré*. son fils, *crible du palais*, et sa mère. Au-dessous : offrandes aux ancêtres. H. 0,40; l. 0,28.

81 — Stèle funéraire en forme de porte, en pierre calcaire. Trois registres : offrandes funèbres. H. 0,60; l. 0,36. Style ancien.

82 — Stèle funéraire de forme cintrée, en pierre calcaire décorée au sommet de deux *ouote*, entre lesquels le nœud appelé vulgairement *croix ansée*, symbole de la vie divine. Offrande au défunt *Hathor-se* par son frère. H. 0,22; l. 0,14.

83 — Stèle funéraire de forme cintrée en pierre calcaire rehaussée de couleurs. Adoration à Osiris par le défunt *Ra* et sa famille. H. 0,19; l. 0,15.

84 — Stèle funéraire sur un éclat de pierre calcaire. Trois défunts, *Ben-ta* (?), *Scha-otp*, et *Anepô*, assis, des tables d'offrandes devant eux. H. 0,19; l. 0,17.

85 — Stèle funéraire de forme cintrée, en pierre calcaire, décorée au sommet de deux *ouote*. Inscription dédiée en l'honneur d'une femme par son frère. H. 0,25; l 0,15.

86 — Stèle funéraire de forme cintrée, en pierre calcaire rehaussée de peintures. Adoration à Osiris et à Isis par le défunt *Atef-nofré* et sa famille. H. 0,23; l 0,15.

87 — Stèle funéraire de forme cintrée, en pierre calcaire décorée au sommet de deux *ouote*, entre lesquels est le sceau. Offrande au défunt *Hor-ran*. H. 0,20; l. 0,13.

88 — Stèle funéraire de forme cintrée, en pierre calcaire. Offrande funéraire au défunt. H. 0,30; l. 0,17.

89 — Stèle funéraire de forme cintrée en pierre calcaire. Inscription dédicatoire contenant la généalogie d'un personnage nommé *Sneb-to*. H. 0,22; l. 0,16.

90 — Stèle de forme cintrée, en pierre calcaire, décorée au sommet de deux *ouote*, entre lesquels le sceau. Offrande funéraire. H. 0,21; l. 0,14.

91 — Stèle funéraire de forme cintrée, en pierre calcaire décorée de couleurs. Offrande au défunt *Sébô* par ses enfants. H. 0,34; l. 0,23.

92 — Stèle funéraire de forme cintrée en pierre calcaire rehaussée de peintures. Deux registres : en haut, adoration à Osiris par le défunt *Chen-to, portier du palais;* au-dessous, offrande au défunt et à sa femme par leurs enfants. H. 0,30; l. 0,23.

93 — Stèle funéraire de pierre calcaire en forme de porte. Sur la moulure, inscription en trois lignes. Quatre registres : offrandes au défunt. H. 0,36; l. 0,22.

94 — Stèle peinte sur calcaire, de forme cintrée ; au sommet, le disque ailé, le scarabée, symbole du démiurge ou créateur, entre deux serpents *uræus* ailés tenant le sceau. Adoration à Phré hiéracocéphale par le défunt *Pa-pen* (?), sa mère et son fils. H. 0,48 ; l. 0,33.

95 — Stèle de forme cintrée, en pierre calcaire décorée au sommet du disque ailé et de deux *ouotes*, entre lesquels le théorbe, symbole de bienfaisance. Adoration à Phré hiéracocéphale par deux femmes, *Terouro* (?) et *Ouote-her*. H. 0,28 ; l. 0,20.

96 — Partie supérieure d'une stèle en pierre calcaire décorée d'une corniche portant le globe ailé. Au-dessous de la corniche, adoration à Sokhar-Osiris hiéracocéphale, enveloppé dans la gaîne et le disque solaire sur la tête, à Horus, à Isis, à Anubis, à Thoth et encore à Anubis, par un homme et une femme. H. 0,32 ; l. 0,60.

97 — Stèle de forme cintrée en pierre calcaire. Adoration à Phré hiéracocéphale par un homme et par deux femmes. Les colonnes destinées à recevoir les légendes sont restées en blanc. H. 0,38 ; l. 0,24. Style du temps des Ptolémées.

98 — Stèle de la même forme, décorée au sommet du disque ailé et de la figure d'Anubis sous la forme d'un chacal couché. Adoration à Phré par deux hommes. Même observation que pour le n° précédent. H. 0,45 ; l. 0,27. Style ptolémaïque.

99 — Stèle funéraire de forme cintrée en grès, décorée au sommet du disque ailé. Deux registres : 1° la barque du soleil adorée par deux cynocéphales ; 2° adoration à Phré et aux quatre génies de l'Amenti, par le défunt *Hen-scha-het*. H. 0,45 ; l. 0,24.

100 — Stèle de forme cintrée en pierre calcaire. Adoration à Phré par une femme de race sémitique vêtue d'une longue tunique. Les colonnes destinées à recevoir les légendes sont restées en blanc. H. 0,44 ; l. 0,33. Style qui rappelle celui du monument de Carpentras.

101 — Stèle de forme cintrée en pierre calcaire. Six lignes d'écriture hiératique tracées au pinceau. H. 0,26; l. 0,17.

102 — Stèle funéraire en grès, décorée au sommet du disque ailé. Deux registres : 1° la momie couchée sur le lit funèbre; 2° Anubis dressant la momie en présence d'Osiris et d'Isis. Inscription démotique en trois lignes. H. 0,34; l. 0,22. Style ptolémaïque.

103 — Stèle funéraire en grès, décorée au sommet du disque ailé. Anubis dressant les momies de deux défunts en présence d'Osiris et d'Isis. Triple inscription : hiéroglyphique en une ligne; démotique en trois, et grecque en quatre. L. 0,46; l. 0,25. Style ptolémaïque.

104 — Stèle funéraire en grès, avec le disque ailé. Anubis dressant la momie du défunt et conduisant par la main sa femme à Osiris. Inscription démotique en trois lignes. H. 0,26; l. 0,22. Style ptolémaïque.

105 — Stèle funéraire en grès, avec le disque ailé. Anubis conduisant une défunte à Osiris et Isis. Inscription démotique en trois lignes. H. 0,26; l. 0,16. Style ptolémaïque.

105 *bis*. — Stèle funéraire, de forme carrée, en grès, décorée du disque ailé. Deux registres : 1° le mort, accompagné d'Anubis, adore la barque où est placé le naos d'Osiris; des deux côtés, Isis et Nephthys agenouillées; 2° Anubis dressant la momie devant Osiris, assisté d'Isis et de Nephthys. Inscription démotique en quatre lignes. H. 0,40; l. 0,30. Style ptolémaïque.

106 — Stèle funéraire en grès. Adoration à Osiris par trois personnages, accompagnés d'Anubis. Inscription démotique en deux lignes. H. 0,21; larg 0,29. Style ptolémaïque.

107 — Stèle funéraire en grès, de forme cintrée, décorée du disque ailé. Deux registres : 1° le mort amené par Anubis devant Osiris, accompagné d'Isis et de Nephthys; 2° la momie couchée sur le lit funèbre entre la croix ansée, symbole de la vie divine, et le prétendu nilomètre,

symbole de stabilité (*V.* plus bas l'explication de ce symbole à l'article des AMULETTES). Inscription démotique en deux lignes. H. 0,36; l. 0,29. Style ptolémaïque.

108 — Stèle de même forme que la précédente, en pierre calcaire. Anubis amenant deux défunts à Osiris et à Isis. Inscription démotique en deux lignes. H. 0,40; l. 0.30. Style ptolémaïque.

109 — Stèle de même forme en pierre calcaire. Anubis conduit le mort devant Osiris et Isis. Inscription grecque en quatre lignes, épitaphe de..... *ymosis, fils d'Hiéracion.* H. 0,56; l. 0,30.

110 — Stèle de forme cintrée en calcaire compact. Inscription grecque en dix lignes; épitaphe de *Cléopâtre, fille de Ménon.* H. 0,39; l. 0,29.

111 — Deux petites stèles extrêmement mutilées.

MONUMENTS DIVERS.

112 — Pierre calcaire. Jambages d'une porte d'hypogée. Du côté qui regardait l'intérieur, vases de diverses formes, contenant des offrandes variées, en quatre registres. En dedans de la porte, inscription hiéroglyphique en deux colonnes sur chaque montant, et au-dessous la figure du défunt *Aouô*, tenant une canne et le sceptre nommé *pat.* H. de chaque montant, 1,52; l. 0,40; épaisseur, 0,17. Style des dynasties memphites primitives.

113 — Sarcophage en forme de momie, en calcaire compact. Inscription hiéroglyphique en une seule colonne, sur la gaîne; elle nous apprend que ce sarcophage contenait la momie d'un scribe nommé *Sjot-saf* et contient un cartouche inconnu jusqu'ici, *Ra-nofré.* Style memphite.

114 — Pyramide votive en pierre calcaire, dédiée par le scribe *Schôhf* (?) et sa femme *Mouth-nofré.* 1re et 3e faces divisées en deux registres : en haut, le disque du Soleil dans sa barque; au-dessous, deux cynocéphales en adoration;

entre eux le nilomètre. 2e et 4e faces : les deux donateurs agenouillés, adorant. H. de chaque face, 0,50; l. à la base, 0,47.

115 — Pyramide votive en pierre calcaire. Toutes les faces sont divisées en deux registres; dans celui d'en haut, une colonne d'hiéroglyphes; dans celui d'en bas : 1re face, le disque du soleil dans sa barque; 2e face, 4 génies à tête de bélier qui la tirent à la cordelle; 3e face, Atmou, le Soleil dans l'hémisphère inférieur, debout dans un naos sur sa barque que tirent (4e face) quatre chacals. H. de chaque face, 0,34 ; l. à la base, 0,28

116 — Pierre à libations en calcaire compact.

117 — Calcaire compact. Pierre à libations dédiée par un personnage nommé *Sneb.*

118 — Calcaire compact. Pierre à libations avec inscription hiéroglyphique tout autour.

119 — Calcaire compact. Pierre à libations avec une longue inscription hiéroglyphique tout autour.

120 — Pierre calcaire. Pierre à libations avec inscription, de travail grossier.

121 — Pierre calcaire. Pierre à libations dédiée par un personnage nommé *Outch-ran.*

122 — Grès. Pierre à libations sans inscription, d'un très-beau travail.

123 — Pierre calcaire. Naos, sans sujet ni inscription.

124 — Pierre calcaire. Autre naos.

124 *bis.* — Pierre calcaire. Autre naos de plus petite dimension.

MONUMENTS FUNÉRAIRES

MOMIES.

125 — Triple caisse de momie d'un *portier du temple de Phré.* nommé *Osir-mes.* — Caisse extérieure : sur le ventre, scène de la justification de l'âme extraite du chap. 125 du *Rituel funéraire*; au-dessous, Osiris assis dans un

naos; des deux côtés, Isis et Nephthys étendant leurs ailes. Sur les côtés, long texte en colonnes verticales. — Seconde caisse : sans peintures, sauf le masque et le pectoral du mort, une longue colonne d'hiéroglyphes sur le milieu de la gaîne, et une inscription en une seule ligne horizontale courant tout autour des côtés. — Caisse intérieure : sur la gaîne : 1° adoration du mort à Osiris; la momie couchée sur le lit funèbre, avec les quatre vases funéraires au-dessous; 2° le symbole de la royauté d'Osiris sur l'Orient, une coiffure divine portée sur une enseigne (V. sur ce symbole le chap. 138 du *Rituel funéraire*); gardé par quatre parèdres armés de couteaux, l'un à tête d'épervier, un autre à tête d'ibis, et les deux derniers à têtes de bélier.

126 — Caisse de momie d'un individu de la caste sacerdotale nommé *Pétéménoph*. La caisse est bitumée sans aucune espèce d'ornements ni de légende; le couvercle manque. — A l'intérieur est la momie enveloppée dans ses cartonnages non développés. Sur les cartonnages : 1° jugement de l'âme : Horus et Thoth amènent le défunt devant Osiris, muni des insignes de la royauté des enfers, debout, accompagné d'Isis et de Nephthys, les figures des quatre génies de l'Amenti devant lui; 2° le symbole de la royauté d'Osiris porté sur l'enseigne entre Isis et Nephthys debout; de chaque côté, un bélier, coiffé des deux pousses de palmier, attribut ordinaire d'Ammon; à droite et à gauche, deux vautours et les uræus ailés de Souan et de Bouto, déesses qui président aux deux régions de l'Égypte, et, par conséquent, aux deux hémisphères; 3° Osiris sous la forme d'un nilomètre coiffé de deux cornes de bélier, du disque du soleil et de deux plumes d'autruche, symbole de justice, tenant le fouet et le pedum, adoré par les esprits purs sous la forme de deux génies, l'un à tête d'épervier et l'autre à tête de chacal, entre deux *ouote* et deux éperviers, la tête surmontée du disque solaire, qui étendent

leurs ailes; 4° purification du défunt par Horus et Anubis.

127 — Triple caisse de momie d'un individu de la caste sacerdotale, nommé *Harsiési*. — Caisse extérieure brisée, bitumée, avec une grande inscription en blanc courant tout autour et deux colonnes de caractères également en blanc sur le milieu de la gaîne. Traces d'adoration à diverses divinités, peintes au trait en blanc. — 2e caisse fragmentée : sur le ventre, adorations successives du défunt à Phré, Osiris, Phtah-Sokaris et Aroéris. Sur les côtés, les sept demeures du ciel avec les génies qui y président; extrait du chap. 144 du *Rituel funéraire*.— 3e caisse, fragmentée : sur le ventre, adoration aux mêmes divinités que sur la seconde caisse. Sur les côtés, inscription en une ligne courant tout autour. A l'intérieur, la momie encore intacte, enveloppée dans un cartonnage bitumé, sans ornements ni légendes.

128 — Caisse de momie d'une femme nommée *His-ta-Amen*. — Caisse extérieure brisée; inscription en une ligne courant tout autour. — Dedans, la momie enveloppée dans son cartonnage, sur lequel sont représentés : le symbole de la royauté d'Orisis, adoré par Isis et Nephthys entre deux *ouote*, et Souan et Bouto étendant leurs ailes; 2° la barque d'Har-phré entre les uræus ailés de Souan et de Bouto; 3° Osiris-nilomètre adoré par Haroéris et par Anubis; à droite et à gauche, deux éperviers coiffés, l'un de la partie inférieure, l'autre de la partie supérieure du schent.

129 — Double caisse de momie d'un prêtre d'Ammon nommé *Sa-Amen-gheet-to-nacht*. Caisse extérieure bitumée : sur la poitrine, épervier les ailes déployées, le disque solaire sur la tête, tenant un sceau dans chaque serre; sur le milieu de la gaîne, une colonne verticale d'hiéroglyphes contenant le nom et les titres du personnage. — 2e caisse : jugement de l'âme. La défunte conduite à Phré par Thoth et Tmé. La défunte conduite à Osiris

par Anubis. Osiris debout dans sa gaîne blanche; d'un côté, Nephthys, Chnouphis criocéphale, Pacht, et un parèdre à tête de serpent. Résurrection de la momie d'Osiris placée dans un naos gardé par quatre parèdres monstrueux.

130 — Caisse de momie très-mutilée, contenant le corps encore enveloppé de ses cartonnages, à moitié déchirés et mutilés.

131 — Fragments d'une autre caisse de momie chargée de textes très-développés en hiéroglyphes linéaires.

132 — Momie populaire enveloppée de roseaux et de feuilles de palmier.

ORNEMENTS DE MOMIES.

133 — Réseau funéraire composé de tubes de faïence bleue, orné des quatre génies de l'Amenti, en faïence bleue.

134 — Hypocéphale en bronze portant des sujets gravés avec une extrême finesse. Navigation du Soleil dans les deux hémisphères.

135 — Pectoral en forme de naos fait de bois incrusté d'émail. Le chacal d'Anubis couché, un *ouote* au-dessus de lui. Sur le revers, nilomètre entre deux nœuds symboliques.

136 — Pectoral en forme de naos, fait de serpentine incrustée d'émail. Barque sacrée, dans laquelle sont les deux scarabées représentant le soleil dans les deux hémisphères; de chaque côté, Isis et Nephthys en adoration. Revers : homme et femme en adoration devant le scarabée ailé, et le disque elliptique surmonté d'une tête d'épervier. De chaque côté, dans le haut de la composition, deux uræus ailés et les figures d'Osisis et d'Horus.

137 — Pectora de serpentine en forme de naos. Le dieu Ka-nofré et Osiris de chaque côté du scarabée du soleil. Revers : légende sous le plat du scarabée; de chaque côté, Isis et Aroéris en adoration.

138 — Pectoral en serpentine. Scarabée. Revers : légende sous le plat.

139 — Pectoral en terre émaillée bleue. Le défunt adorant le chacal d'Anubis. Revers : adoration du sphinx hiéracocéphale d'Aroéris.

139 *bis* — Quatre pectoraux à jour en terre émaillée bleue.

139 *ter* — Pectoral de serpentine en forme de barque, contenant, d'un côté le disque solaire entre deux *ouote*, de l'autre le chacal d'Anubis couché entre les deux figures de la double Tmé.

140 — Fragments d'une couronne funéraire garnie de feuilles en bronze doré et décorée aux extrémités de fleurs de lotus en cire dorée.

41 — Fragment d'une couronne funéraire en cire dorée et terminée par une fleur de lotus en bronze doré et incrusté d'émail.

142 — Fleur de lotus en bronze doré et incrusté d'émail provenant d'une couronne funéraire.

Voyez les autres ornements des momies aux articles *Figures de divinités, amulettes, monuments portant des légendes royales, objets de vêtements et bijoux.*

SCARABÉES FUNÉRAIRES.

Le chapitre 30 du *Rituel funéraire* explique l'usage de ces grands scarabées de pierre dure que l'on trouve toujours à côté du mort dans les caisses de momies. J'en emprunte la traduction aux travaux encore inédits de mon père : « *Mon cœur* « *est celui que j'ai reçu de ma mère; mon cœur est celui que j'avais sur la terre* « *pour me préserver de la destruction, pour me rapprocher des anges royaux,* « *pour me mettre en présence des dieux, pour faire mon repos en présence du Dieu* « *grand, seigneur de l'Amenti ! Honneur à toi, qui réveilles les cœurs ! Honneur* « *à vous, dieux qui discernez les intentions tortueuses, et qui rendez vaines les* « *violences des êtres typhoniens ! Faites entendre vos bonnes paroles en l'honneur* « *de l'Osiris ! Sauvez-le du Superbe ! Fais que je dompte aussi la terre soumise,* « *à grande reine du ciel ! Accrois ma force. Que je ne sois pas comme un* « *ennemi dans l'Amenti ; que je brille sans être renversé éternellement.* Texte « pour le scarabée de pierre dure éprouvant la pureté de l'or (pierre de touche), « que l'on place sur la région du cœur de chacun, pour faire l'office des chapitres « destinés aux migrations, avec le commencement des paroles qui sont sur lui, « comme viatique. » Le mort, dans le monde inférieur, devait présenter son scarabée aux gardiens des diverses portes qu'il avait à franchir ; c'était ce qu'a été plus tard chez les Grecs la pièce de monnaie destinée à payer la barque de

Caron. On lit le chap. 30 du Rituel gravé sur le plat des scarabées gravés avec soin; on le lit aussi tracé sur un autre genre d'objets que nous avons réunis à ceux-ci ; ce sont des amulettes en pierre dure représentant un vase cordiforme qui, dans les textes hiéroglyphiques, sert à exprimer l'idée de *cœur*. Le texte du chapitre explique cette autre forme donnée au passeport du défunt dans l'Amenti. Quelquefois, pour compléter les symboles relatifs aux idées qui se rattachent à cette classe d'objets, on a gravé sur le cœur ou sur les élytres du scarabée, l'espèce de héron à aigrette nommé par les Egyptiens *Bennou*, qui était consacré à Osiris, et dont le nom signifie l'*ouvreur*, *celui qui pénètre*.

143 — Scarabée en porphyre vert à grain très-serré, exécuté pour un individu nommé *Chons-irités* (?). Sous le plat, le chap. 30 du *Rituel*.

144 — Scarabée en schiste argileux compact, sans nom de défunt. Sous le plat, le chap. 30.

145 — Scarabée en basalte vert, exécuté pour un nommé *Sa-Amen*. Sous le plat, le chap. 30.

146 — Scarabée en serpentine dure, exécuté pour *le directeur de la prison royale*, *Haï*. Sous le plat, le chap. 30.

147 — Cœur en jaspe vert, exécuté pour le même personnage, portant le commencement du même chapitre.

148 — Scarabée en serpentine dure, portant sous le plat le chap. 30.

149 — Scarabée en jaspe vert exécuté par un nommé *Hne-nacht* (?). Sous le plat, le chap. 30.

150 — Scarabée en feldspath tenace vert, exécuté par un nommé *Ouahpréhet-em-ghis*. Sous le plat, le chap. 30.

151 — Scarabée en schiste argileux compact, exécuté pour un nommé *Neb-mes*. Sous le plat, le chap. 30.

152 — Scarabée en serpentine. Sur les élytres, le nom de *la pallacide d'Ammon Taï-chau*. Sous le plat, le commencement du chap. 30.

153 — Scarabée en serpentine, exécuté pour *le prêtre de Phthah*, *Oukaï*. Sous le plat, le chap. 30.

154 — Scarabée en basalte vert, monté en or, exécuté pour un nommé *Sou-Kemi*. Sous le plat, le chap. 30.

155 — Scarabée en basalte vert, exécuté pour un nommé *Sen-paï*. Sous le plat, le chap. 30.

156 — Scarabée en schiste argileux, de travail grossier, portant sous le plat le chap. 30.

157 — Scarabée en serpentine blanche veinée de vert, portant le commencement du chap. 30.

158 — Scarabée en feldspath vert exécuté pour un nommé *Tak-ba-rot-heneh* (?). Sous le plat, le commencement du chap. 30.

159 — Scarabée en terre émaillée bleue portant le nom de *la pallacide d'Ammou Toth-as-onkh* et le commencement du chap. 30.

160 — Scarabée en serpentine tendre brûlée, exécuté pour le *prêtre d'Ammon Meri-rat-en-Chons*. Sous le plat, le commencement du chap. 30.

161 — Scarabée de petite dimension en glaucolithe, exécuté pour un nommé *Poëri*. Portant les premiers mots du chap. 30.

162 — Scarabée de petite dimension en chalcedoine blanche, portant le nom du défunt *Sa-saf* et les premiers mots du chap. 30.

163 — Scarabée de petite dimension en jaspe vert, portant le nom du *chef des prêtres Taio* et les premiers mots du chap. 30.

164 — Scarabée en serpentine noire, à tête de femme, sans le nom du mort. Le plat est en forme de cœur et porte le chap. 30.

165 — Cœur en schiste argileux. D'un côté est représenté un scarabée, de l'autre est gravé le chap. 30.

166 — Cœur en feldspath tenace, exécuté pour une femme nommée *Taia*. D'un côté, la figure du *Bennou*, de l'autre, les premiers mots du chap. 30.

167 — Cœur à tête humaine en serpentine noire, portant au-devant la figure de l'âme incrustée en pâte blanche, derrière le nom du scribe *Pai*.

167 *bis* — Cœur à tête de scarabée, en serpentine, plat d'un côté.

167 *ter* — Trois cœurs en cornaline, jaspe et oolithe siliceuse, dont un à tête humaine, portant divers noms propres.

168 — Scarabéoïde en feldspath tenace, portant le nom de l'*hiérogrammate Ouonnofré*.

169 — Scarabée fragmenté en lapis-lazuli incrusté d'or et d maux cloisonnés. Sur les élytres, le Bennou. Sans légen sous le plat.

170 — Six scarabées funéraires sans légendes, de matières div ses. Trois en porphyre vert, dont deux dorés, et trois basalte.

171 — Quatre autres scarabées sans légendes en feldspath tena schiste argileux, serpentine et basalte.

172 — Sept autres scarabées de petite dimension, sans légend en cristal de roche, basalte, feldspath compact, fe spath vert, granit et porphyre vert.

FIGURINES FUNÉRAIRES.

C'est encore le *Rituel funéraire* qui nous révèle la signification de ces figur en diverses matières, qu'on trouve en grand nombre dans les tombeaux é tiens et qui représentent l'image d'un mort enveloppé dans sa momie. Le pitre 6 de cette encyclopédie religieuse leur est consacré, et c'est ce chapitre est tracé sur la gaine des figurines de grande dimension et d'une exécution gnée. Le nom égyptien de ces images funéraires signifie *répondants* ou *fig d'omission*; on les déposait dans les tombeaux comme compensation de tou qu'on avait pu négliger d'accomplir des cérémonies, prières ou offrandes le mort. J'emprunte encore aux travaux inédits de mon père la traduction chap. 6 du *Rituel* : « *O répondants que voici, comptez en faveur de l'Osir* « *pour toutes les offrandes qui n'ont pas été faites dans le tombeau. Ne pun* « *pas les fautes de chacun jusqu'à sa confusion. Permettez que je vous parl* « *que je vous prie ; toujours de bonne volonté, ne changez pas en poussièr* « *champs et en herbe des eaux les libations, tout en détournant l'encens de l'* « *dent à l'Orient. Permettez que je vous parle en faveur de l'Osiris N.* » Lor les figures funéraires sont de petite dimension et ne portent pas le chapitre, présentent seulement le nom et la profession du défunt avec ou sans la for *Illumination de l'Osiris N.* ; dans cette dernière catégorie de figures, dont le bre était énorme dans la collection Anastasi, nous nous sommes borné à des lots. — Deux mots maintenant encore au sujet des attributs des figures raires. Le mort y est toujours représenté portant sur chaque épaule une et derrière le dos une couffe ou sac en sparterie destiné à mettre les grain sont les instruments agricoles avec lesquels l'*Osiris* cultivera dans les camp d'Anoura (les Champs-Elysées égyptiens), ce blé mystique de la science d qu'il doit recueillir avant d'arriver à la justification, ainsi que nous le mon chap. 41 du *Rituel*. Les figurines que nous décrivons sous les nos 187 et 188 offrent une représentation très-particulière. L'épervier à tête humaine, ima l'âme, repose sur la poitrine de la momie ; c'est encore un chapitre du *Ritue* nous fournit l'explication de cet emblème. Dans tout le cours de ses première

gations dans le monde inférieur, l'âme, d'après les idées des Egyptiens, ne revêt qu'un εἴδωλον, comme disent les Grecs, une espèce d'image de son corps, et celui-ci reste dans le tombeau sur la terre; mais quand elle approche des champs d'Anoura il lui devient nécessaire, et il faut qu'elle s'y réunisse. L'âme s'abat donc sur la momie et rentre dans son corps, que les soins de l'embaumement ont conservé intact et qu'elle réveille; c'est ce que raconte le chap. 89 du *Rituel*, dont les figurines que nous signalons sont comme l'illustration.

1° *Figurines portant le chap. 6.*

173 — Calcaire. Grande figurine en gaîne exécutée pour *le scribe chargé des terres du Nord, Hor-nofré.*

174 — Calcaire. Figurine en gaîne exécutée pour une femme nommée *Téchoch* (?).

175 — Calcaire rehaussé de peintures. Figure en gaîne d'une femme nommée *Hébaba* (?).

176 — Calcaire. Figurine en gaîne d'une femme nommée *Hatora.*

177 — Calcaire rehaussé de peinture. Figurine en gaîne d'une femme nommée *Taoser.*

178 — Calcaire rehaussé de peintures. Figurine en gaîne du *directeur de la prison Haï* (cf. *supra*, nos 146 et 147).

179 — Calcaire. Figure en gaîne d'un individu nommé *Pai.* (Cf. n° 67 bis.)

180 — Albâtre. Figurine en gaîne du *scribe des troupeaux du roi, Soti-taï.*

181 — Albâtre. Figurine en gaîne d'un nommé *Pet-Isi* (?).

182 — Albâtre. Figurine en gaîne du *royal fils Si-Phtah*, fils de Rhamsès II (XVIIIe dynastie).

183 — Serpentine. Figurine en gaîne du *prêtre d'Ammon du 4e ordre Mont-em-hé.*

184 — Stéatite. Figurine en gaîne du *grand auditeur Hor-nouaï.*

185 — Serpentine. Figurine en gaîne de *l'hiérogrammate, auditeur de justice, Phtah-em-hbaï.*

186 — Serpentine. Figurine en gaîne d'un nommé *Fai-nofré.*

187 — Stéatite. Figurine de femme en gaîne, l'épervier à tête humaine de l'âme reposant sur la poitrine. Le nom de la morte est resté en blanc.

188 — Serpentine. Figure en gaîne, l'âme sur la poitrine, d'une femme attachée au culte d'Hathor, nommée *Amen-em-hbai*.

189 — Serpentine. Figurine de femme dont le nom est resté en blanc.

190 — Stéatite. Figure d'homme en gaîne dont le nom est resté en blanc.

191 — Stéatite. Figurine en gaîne du *scribe Haï*.

192 — Serpentine. Figurine en gaîne du *premier scribe roga, Mes-nacht*. (?)

193 — Stéatite. Figurine vêtue d'une longue robe, dont le nom est resté en blanc.

194 — Stéatite. Figurine vêtue d'une longue robe, d'un personnage nommé *Otp-piaï* (?).

194 bis. — Basalte. Fragment d'une figurine en gaîne représentant *le scribe des soldats, Amènemhé*.

195 — Bois peint et incrusté. Figurine funéraire de *l'auditeur du temple d'Ammon, grand-prêtre de Phthah, Sonten*.

196 — Bois peint. Figurine en gaîne *du grand-prêtre d'Ammon, Bok-en-Chons*.

196 bis. — Bois peint. Figurine en gaîne de *la dame de maison, Bek-oer*.

197 — Terre émaillée. Trois figurines en gaîne d'un nommé *Ouahprèhetem-ghis* (Cf. *suprà*, n° 150).

198 — Terre émaillée. Figurine en gaîne d'un nommé *Ra-sjom-het*.

198 bis. Terre emaillée. Figurine en gaîne d'un défunt nommé *Pet-Haké*.

199 — Terre émaillée. Figurine d'homme en gaîne, sans nom propre.

199 bis. — Terre émaillée. Lot de vingt-quatre figurines en gaîne. La plus grande partie dédiée pour un nommé *Psamétik*.

200 — Terre émaillée. Quatre figurines d'hommes en gaîne dont les noms sont illisibles.

(V. dans les MONUMENTS A NOMS ROYAUX, les n°s 742 et 748.)

2° Figurines ne portant pas le chap. 6.

201 — Terre émaillée. Lot de quatre-vingt-quatre figurines en gaînes portant la formule *Illumination de l'Osiris N.* Dédiées pour un individu nommé *Tak-Nofré.*

202 — Terre émaillée. Lot de quatre-vingt-dix-huit figurines en gaîne portant la même formule. Dédiées pour une femme nommée *Ta-hoouh-Amen.*

203 — Terre émaillée. Trente figurines en gaîne portant la même formule et les premiers mots du chap. 6. Dédiées pour un individu nommé *Smouth.*

204 — Terre émaillée. Trente-cinq figurines en gaîne portant simplement le nom du défunt *Psamétik, chef des soldats.*

205 — Terre émaillée. Cent-treize figurines en gaîne portant la formule d'*Illumination.* Dédiées pour un individu nommé *Pet-Haké* (cf. n° 198 *bis*).

206 — Terre émaillée. Vingt-deux figurines en gaîne du *décorateur des temples* (?) *Psamétik*, portant la formule d'*Illumination.*

207 — Terre émaillée. Cinquante et une figurines en gaîne d'un individu nommé *Ouah-pré-het*, les unes portant la formule d'*Illumination*, les autres simplement le nom.

208 — Terre émaillée. Trois figurines en gaîne d'une femme nommée *Noub-to* (?), avec la formule d'*Illumination.*

209 — Terre émaillée. Quatre figurines en gaîne d'un prêtre nommé *Sam-onkh*, portant la formule d'*Illumination.*

210 — Terre émaillée. Quarante-sept figurines en gaîne d'un individu nommé *Onkhf-en-Pacht.*

211 — Terre émaillée. Quarante et une figurines en gaîne d'un individu nommé *Hnehs.*

212 — Terre émaillée. Quarante et une figurines en gaîne ; noms propres variés.

213 — Terre émaillée. 101 figurines sans légendes sur la gaîne ; noms propres variés dans le dos.

214 — Terre émaillée. 119 figurines en gaîne, sans aucune légende.

215 — Pagodite. Figurine en gaîne portant la formule d'*Illumination.*

216 — Terre émaillée. 8 figurines en gaînes, à inscriptions violettes, sur fond bleu, noms propres variés.

217 — Calcaire. Figurine en gaîne, portant le nom d'une femme nommée *Ramau.*

218 — Calcaire. Figurine en gaîne d'un nommé *Ah-otph.* Ancien style memphite.

219 — Bois peint. 5 figurines en gaîne de *la directrice des joueuses de sistre du temple d'Ammon, Scha-en-Chon.*

220 — Bois peint. 2 figurines en gaîne d'un individu nommé *Amen-em-oph.*

221 — Bois peint. Figurine en gaîne d'un *chargé du sanctuaire.*

222 — Albâtre. Figurine en gaîne, sans inscriptions.

223 — Terre cuite. 3 figurines en gaîne, sans inscriptions.

224 — Serpentine. Figurine vêtue d'une robe, du prêtre *Pen-ter* (?); ornements dorés.

225 — Calcaire blanc à cassure fibreuse. Figurine vêtue d'une robe, sans inscription.

226 — Bois peint. Figurine vêtue d'une robe dont le nom propre n'est plus lisible.

COFFRETS A FIGURINES FUNÉRAIRES.

227 — Coffret de bois peint, en forme de naos. Face antérieure, 2 registres : 1° double figure d'Anubis à tête de chacal, sous sa forme de *gardien des chemins*, tenant les portes de l'Amenti ; 2° le défunt *Osir-otp* adorant Osiris, Isis et Nephtys. — Les trois autres faces divisées en cinq registres qui se continuent tout autour : 1° nilomètres et nœuds mystiques alternés ; 2° parèdres avec différentes têtes d'animaux, en adoration ; 3° sur chaque face, les quatre génies de l'Amenti ; 4° les 42 parèdres d'Osiris armés de couteaux ; 5° funérailles de la momie d'Osiris.

228 — Coffret de bois peint, en forme de naos. Face antérieure : la porte de l'Amenti ; au-dessus, 16 des parèdres d'Osiris. — Faces latérales : adoration aux quatre génies de l'Amenti ; l'épervier d'*Harmachis* (le soleil couchant) les ailes éployées.

229 — Trois panneaux d'un coffret de bois peint en forme de naos. — Premier panneau : les quatre génies de l'Amenti, 5 des parèdres d'Osiris. — Deuxième panneau : mêmes sujets. — Troisième panneau : deux registres : 1° le scarabée du soleil levant soutenant le disque solaire au-dessus de sa tête, entre deux figures ailées qui l'adorent ; 2° l'épervier d'Harmachis les ailes éployées, entre le symbole de l'Amenti deux fois répété.

230 — Coffret de bois peint exécuté pour une femme. Face antérieure : la défunte adorant Osiris et Isis. — Face postérieure : la défunte adorant Anubis et Nephtys. — Faces latérales : deux des génies de l'Amenti, Amset et Kebsnef.

230 bis. — Coffret de bois peint. Sur les quatre faces : figure d'Anubis debout tenant le fouet.

VASES FUNÉRAIRES.

Dans toutes les catacombes égyptiennes on rencontre quatre vases ordinairement en pierre, surmontés chacun d'une tête d'animal différente.

Ces vasés servaient à contenir, enveloppés dans le bitume, le cœur, le foie et les autres viscères du mort que le paraschiste retirait du corps pour les préparations de l'embaumement. La conservation de ces viscères était mise sous la garde des quatre génies de l'Amenti, fils d'Osiris : Amset (tête d'homme), Hapi (tête de cynocéphale), Tatmautf (tête de chacal), et Kebhsnef (tête d'épervier). Dans les idées religieuses des Égyptiens, la préservation de ces parties du corps avait la plus haute importance; car, avant de commencer ses migrations dans l'autre vie, le mort, pour être en état de les entreprendre, de combattre les monstres qui s'opposeront à son passage, doit retrouver son cœur et ses entrailles intacts, et s'adresser aux diverses divinités qui veillent à leur garde, pour qu'elles les lui rendent. C'est à ces invocations de l'âme que sont consacrés les chapitres 26-29 du *Rituel funéraire*. Le chapitre 27 nous montre le mort agenouillé devant les quatre génies de l'Amenti et leur adressant une prière dont voici quelques fragments empruntés à la traduction de mon père :

« *O vous qui comprimez les cœurs et qui faites violence aux viscères, dont les*

« *bras enlacent le cœur de l'Osiris N. pour le dissiper par l'anéantissement,...,* « *honneur à vous, Seigneurs éternels, enveloppeurs à toujours, ne comprimez* « *pas mon cœur par vos paroles d'incantation à la Lune, ne comprimez pas ce* « *cœur..... Que ce cœur devienne le grand cœur qui réside dans le Seigneur de* « *Schmoun* (Thoth), *le grand dieu dont les paroles sont comme des bras pour lui... Rendez-moi l'activité de mon cœur, par l'intercession des dieux, en moi-* « *même. Fortifiez-moi, en me le donnant pour toujours... .* »

Les inscriptions tracées sur les vases funéraires se rattachent aux mêmes idées ; la formule en varie quelquefois, mais le fond reste toujours le même. C'est chaque fois une déesse qui intercède auprès du génie : Isis auprès d'Amset, Nephthys auprès de Hapi, Neith auprès de Tatmautf, et Selk auprès de Kebhsnef, et qui l'invoque pour la conservation des viscères de l'Osiris, en demandant qu'il les enferme soigneusement de manière à ne pas les laisser violer ou dissoudre. Dans ces invocations, l'idée du *lien* joue toujours le principal rôle. « *Fais le* « *lien, lie l'Osiris,* » dit-elle sur quelques monuments. Et sur d'autres : « *Viens* « *pour qu'il* (le mort) *soit dans son lien...,* » « *Toi qui domptes l'impie au moyen* « *du lien, enchaîne par le lien l'Osiris N.....* » « *Serre tes deux bras pour enve-* « *lopper par le moyen du lien.* »

231 — Albâtre. Quatre vases, têtes d'Amset, d'Hapi, de Tatmautf et de Kebhsnef, portant le nom d'une femme appelée *Ta-houoh-Amen* (Cf. supra n° 202).

232 — Albâtre. Vase brisé, tête de Tatmautf, portant le nom du *scribe royal*, du *chambellan Psamétik.*

233 — Albâtre. Deux vases sans tête, dédiés à Hapi et à Tatmautf, portant le nom du défunt *Hathor-Mai.*

234 — Albâtre. Vase sans tête dédié à Tatmautf, portant le nom de *la dame des odistes, Psamétik-ment.*

235 — Albâtre. Vase à tête de Tatmautf, portant le nom du *chef des puisatiers Aa.*

236 — Albâtre. Vase à tête de Khebhsnef, portant le nom du *gouverneur Fi-Phré.*

237 — Albâtre. Deux vases à têtes d'Amset et de Hapi, portant le nom d'une femme appelée *Neith-si.*

238 — Albâtre. Vase à tête de Tatmautf, exécuté pour un *odiste royal* dont le nom n'est plus lisible.

239 — Albâtre. Vase à tête d'Amset, portant le nom d'un défunt appelé *Onkh-Chons.*

240 — Albâtre. Vase sans tête, dédié à Tatmautf, portant le nom d'un défunt appelé *Pété-Neith.*

241 — Albâtre. Vase à tête de Hapi, portant le nom du *général Psamétik-em-ghis.*

242 — Albâtre. Vase à tête d'Amset, portant le nom du défunt *Osorkon.*

243 — Albâtre. Deux vases : l'un à tête de Tatmautf, l'autre sans tête, dédié à Kebhsnef, portant le nom du défunt *Oer-as-em-oudj.*

244 — Albâtre. Deux vases : l'un à tête de Hapi, l'autre sans tête, dédié à Tatmautf, portant le nom du défunt *Schopch-f-en-houo.*

245 — Albâtre. Vase sans tête dédié à Kebhsnef, pour un mort dont le nom est presque impossible à lire.

246 — Albâtre. Vase à tête de Hapi, portant le nom du *noble chef Nébéi.*

247 — Albâtre. Vase à tête d'Amset, portant le nom du défunt *Psamétik-si-Ouahpréhet.*

248 — Albâtre. Deux vases sans inscriptions à têtes de Hapi et d'Amset.

249 — Albâtre. Cinq vases dépareillés sans inscriptions, à têtes d'Amset.

250 — Albâtre. Deux vases dépareillés sans inscriptions, à tête de Hapi.

251 — Albâtre. Sept têtes dépareillées d'Amset.

252 — Albâtre. Tête dépareillée de Hapi.

253 — Calcaire jaune. Trois vases : l'un à tête de Kebhsnef, les deux autres sans têtes, dédiés l'un à Amset et l'autre à Tatmautf, portant le nom du prêtre *Ouennofré.*

254 — Calcaire jaune. Vase à tête d'Amset, portant le nom du défunt *Petubastès.*

255 — Calcaire jaune. Vase à tête d'Amset, portant le nom du défunt *Eimé.*

256 — Calcaire jaune. Vase à tête d'Amset, portant le nom du défunt *Har-saf.*

257 — Calcaire. Vase à tête de Kebhsnef, portant le nom de *la dame de maison, Noub-nofré.*

258 — Calcaire jaune. Vase à tête de Hapi, portant le nom du défunt *Spenteret* (serait-ce un Grec nommé *Spintharus?*).

259 — Calcaire jaune. Vase fragmenté à tête de Hapi, exécuté pour un défunt dont le nom est illisible.

260 — Calcaire jaune. Deux vases sans inscriptions, têtes d'Amset et de Hapi.

261 — Calcaire jaune. Deux vases sans inscriptions, têtes d'Amset et de Tatmautf.

262 — Calcaire blanc. Vase sans inscription à tête d'Amset.

263 — Calcaire jaune. Vase dépareillé, sans inscription ni tête.

264 — Calcaire blanc. Trois vases pleins sans inscriptions; têtes d'Amset, de Hapi et de Kebhsnef.

265 — Calcaire jaune. Quatre têtes dépareillées d'Amset, Hapi et Tatmautf.

266 — Terre cuite à inscriptions peintes. Vase sans tête, dédié à Tatmautf, exécuté pour un défunt dont le nom est illisible.

267 — Bois bitumé et peint. Vase à tête humaine, dédié à Kebhsnif et portant le nom du défunt *Amen-se*.

STATUETTES EN BOIS AYANT CONTENU DIVERS OBJETS MOMIFIÉS.

268 — Bois peint et doré. Statue d'Osiris en gaîne, coiffé du diadème appelé *ouetf*. Sur la base un petit coffre surmonté d'un épervier couché, contenant du blé conservé et enveloppé de bandelettes.

269 — Bois peint. Statue d'Osiris, coiffé de l'*ouetf*. Dans la base, petit coffre vide, surmonté d'un épervier couché.

270 — Bois peint. Statue du même type; sur la base, épervier coiffé de deux longues feuilles de palmier.

271 — Statue presque semblable.

272 — Statue presque semblable.

273 — Statue d'Osiris en gaîne, ayant perdu son diadème. Dans la base, petite cavité encore fermée.

274 — Statue d'Osiris, coiffé de l'*ouetf*, creuse, ayant dû servir à placer un papyrus.

274 *bis* — bois et bois peint. Deux statues en gaine.

275 — Coffret en forme de traîneau, surmonté d'un épervier couché, dédié pour le défunt *Sa-Moin*.

OBJETS DIVERS,

276 — Bois peint. Espèce de vase plein, dédié pour le défunt *Amenemhé*.

277 — Bois peint. Stèle. Le défunt adore Osiris, Isis, Agathodémon et les quatre génies de l'Amenti.

CONES FUNÉRAIRES.

On a beaucoup varié d'opinions sur la destination probable de ces cônes en terre cuite portant sous leur base des inscriptions en relief, qu'on trouve dans les hypogées de l'Égypte. La forme en est celle même du caractère qui, dans l'écriture hiéroglyphique, sert à rendre l'idée d'*offrande*, et le verbe *donner* s'exprime par un bras soutenant cette même figure. Il est donc probable que c'était une manière de symboliser l'idée même des *offrandes*. Quant aux inscriptions que portent ces cônes, la formule en est constamment la même : c'est un souhait *d'accès vers Osiris* pour l'âme du défunt.

278 — Cône en terre cuite portant le nom d'une femme appelée *Men-Mouth* (?).

279 — Cône portant le nom du *gouverneur de l'Éthiopie*, *Mai-mes*.

280 — Cône portant la figure de la barque du Soleil, deux personnages en adoration et la légende du *chambellan*, *intendant du palais*, *Aba*.

281 — Cône portant le nom du *prêtre d'Aménophis IV*, *Nofré-neb-ra*.

282 — Brique portant quatre empreintes de cônes avec la légende du prêtre *Ka-sotem*.

MONUMENTS RELIGIEUX

PROSCYNÈMES OU ACTES D'ADORATION.

283 — Bois peint. Stèle. Offrande à Phré hiéracocéphale, la tête surmontée du disque peint en rouge, adoré par *la pallacide d'Ammon*, *Ta-ament-her-het* (?).

284 — Bois peint. Stèle. Offrande à Phré hiéracocéphale, la tête surmontée du disque, peint en rouge, par *la pallacide d'Ammon, Tenaou* (?).

285 — Bois peint. Stèle. Offrande à Phré hiéracocéphale, la tête surmontée du disque peint en blanc, par *la dame de maison, Ta-mou-ten* (?).

FIGURES DE DIVINITÉS.

286 — Bronze. *Ammon*, le roi des dieux, le maître suprême des demeures de l'univers; le dieu éponyme de Thèbes, le Jupiter égyptien. Le dieu porte sur sa tête sa coiffure habituelle, composé de la partie inférieure du *schent*, surmontée de deux longues pousses de palmier; il est assis dans un naos.

287 — Bronze. *Ammon*, coiffé de même, vêtu de la *schenti*, debout.

288 — Bronze. Quatre autre figures d'*Ammon* dans la même attitude, de dimensions diverses.

289 — Terre émaillée de couleurs diverses. Trois figurines d'*Ammon* dans la même attitude, de dimensions diverses.

290 — Terre émaillée bleu jaunâtre. *Ammon-Chnouphis*, l'âme du monde, le premier démiurge ou créateur, à tête de bélier, debout, vêtu de la *schenti*.

291 — Terre émaillée de différentes couleurs. Neuf figurines d'*Ammon-Chnouphis* criocéphale, dans la même attitude.

291 *bis* — Terre émaillée. *Chnouphis* sous la forme d'un nain difforme à tête de bélier, la face retournée vers les épaules.

292 — Terre émaillée bleue. *Chnouphis-Agathodémon* sous la forme adoptée par les Orphiques du serpent à bras et à jambes humaines, qui naquit de l'eau primordiale.

292 *bis* — Terre émaillée. Deux autres figurines de *Chnouphis Agathodémon*, sans jambes, à bras humains.

292 *ter* — Terre émaillée. *Chnouphis* sous la forme d'un bélier à quatre têtes debout.

293 — Terre émaillée bleu. La déesse *Mouth*, l'épouse d'Ammon-Ra, la mère des dieux, assise; elle est coiffée du schent complet, signe de la domination sur les régions supérieure et inférieure.

294 — Terre émaillée. *Mouth* debout, coiffée du schent, tenant à la main le sceptre terminé par une houppe de papyrus.

295 — Bronze. Triade composée d'*Ammon*, *Mouth et Phré* représentés assis.

296 — Bronze. La déesse *Neith*, la Minerve de Saïs, l'inventrice des arts, la forme terrestre de Mouth, assise; elle est coiffée de la partie inférieure du schent.

297 — Bronze. *Neith* debout, coiffée de la partie inférieure du schent.

298 — Lapis et feldspath compact. 7 figurines de *Neith* dans la même attitude, de dimensions diverses.

299 — Bronze. *Ammon-Horus*, le premier et le dernier né des dieux, le grand dieu de la seconde triade de Thèbes, représenté assis, le doigt dans sa bouche, dans l'attitude propre à l'enfance; il porte la coiffure ordinaire d'Ammon (V. le n° 286) et la grosse tresse qui caractérise les enfants et qu'on quittait à l'âge de la virilité.

300 — Terre émaillée de couleurs différentes. Deux figurines d'*Ammon-Harsaphis*, générateur, le fils de Mouth, le mari de sa mère, le Pan et le dieu obscène des Égyptiens; ce dieu est représenté sous sa forme habituelle, enveloppé dans la gaîne ithyphallique, la tête chargée de la coiffure d'Ammon, et la main droite armée du fouet mystique, symbole de l'impulsion génératrice.

301 — Quartz blanc opaque. Figurine fragmentée d'*Ammon-Harsaphis* ithyphallique.

302 — Terre émaillée. *Chons*, la forme passive du fils de Mouth, le dieu fils de la grande triade de Thèbes, le premier Hercule égyptien de Cicéron; ce dieu est représenté enfant, tout le corps enveloppé jusqu'au dessous des pieds dans une gaîne; la tête rasée, portant seulement la tresse

au-dessus de l'oreille droite, signe de l'enfance. Figurine de très-petite dimension.

303 — Terre émaillée. Figurine de *Chons*, dans la même attitude, la tête surmontée du disque lunaire.

304 — Terre émaillée. Figurine de *Chons* avec le disque de la lune, les bras libres, tenant le fouet et le pedum, symboles d'impulsion et de cohibition.

305 — Terre émaillée. Figurine de *Chons* avec le disque de la lune, les bras libres, tenant le sceptre.

305 *bis* — Émail bleu opaque. *Chons* enfant, sans gaîne, assis, avec la tresse et la lune sur la tête.

306 — Terre émaillée. *Pooh*, ou Lunus, une des formes secondaires de Chons, assis, vêtu de la schenti, la tête surmontée du disque de la lune.

307 — Terre émaillée. *Pooh*, vêtu de la schenti, agenouillé, les bras élevés en l'air pour soutenir au-dessus de sa tête le disque lunaire.

308 — Terre émaillée. Sept autres figurines de *Pooh*, dans la même attitude, de dimensions diverses.

309 — Terre émaillée. Quatre figurines de *Phthah*, le Vulcain égyptien, le dieu ouvrier, le second démiurge ou créateur, dieu éponyme de Memphis, la seconde capitale de l'Égypte; il est debout, barbu, la tête rasée, enveloppé dans la gaîne, et tient à la main le sceptre surmonté du nilomètre, symbole de stabilité.

310 — Or. Figuriné de *Phthah*, debout, entièrement enveloppé dans la gaîne.

311 — Serpentine. Figurine de *Phthah* debout, sans gaîne, tenant le sceptre.

312 — Or. Figurine d'*Apis*, le taureau divin de Memphis, la manifestation vivante de *Phthah*; de très-petite dimension, formée d'une feuille d'or repoussée.

312 *bis* — Bronze. *Apis* debout.

313 — Terre cuite. *Apis*, travail gréco-égyptien.

314 — Terre émaillée. *Apis* debout,

315 — Terre émaillée. Deux pendants de collier en forme de naos, représentant le bœuf *Apis*.

316 — Terre émaillée de deux couleurs. *Phthah* démiurge, représenté sous sa seconde forme d'un nain ou pygmée difforme, aux jambes torses, analogue aux *Patèques* phéniciens (1). Il porte sur la tête le scarabée, image du créateur.

317 — Terre émaillée. Treize figurines de *Phthah Patèque*, sans le scarabée, de dimensions diverses.

318 — Terre émaillée. Double figure de *Phthah Patèque*, à deux faces comme le Janus romain.

319 — Terre émaillée. Double *Phthah Patèque*; d'un côté, tête d'enfant; de l'autre, tête d'épervier de *Phthah-Sokhar*; sur la tête, scarabée également à deux têtes.

320 — Terre émaillée. *Phthah Patèque* portant la coiffure nommée *ouetf* (souveraineté), composé de la partie inférieure du schent flanquée de deux plumes d'autruche, reposant sur deux cornes, et garnie de chaque côté d'un serpent uræus, symbole de la royauté; il a en outre le scarabée sur la tête.

321 — Terre émaillée. *Phthah Patèque*, portant le scarabée sur la tête, chaque pied reposant sur la tête d'un crocodile.

322 — Terre émaillée. Autre figurine de *Phthah Patèque*, les pieds sur les crocodiles.

323 — Terre émaillée. *Phthah Patèque* portant la coiffure *ouetf*, les pieds sur les crocodiles.

324 — Terre émaillée. *Phthah Patèque* panthée, les pieds sur les crocodiles, un épervier sur chaque épaule, le scarabée sur la tête; derrière son dos, la déesse *Hathor*, ailée, ouvrant ses aîles. Deux figurines.

(1) Le nom de *Phthah* chez les Égyptiens, et de *Pataecus* en Phénicie, paraissent dérivés de la même racine, commune aux langues des deux peuples (en égypt. *Ptah*, *sculpter*; en hébreu, *Phatah*, *ouvrir*). L'expression de *Phthah Patèque* n'est donc employée que pour éviter à chaque fois une longue explication.

325 — Terre émaillée. *Phthah Patèque* panthée, les pieds sur les crocodiles, le scarabée sur la tête, tenant de chaque main une plume d'autruche, symbole de Justice et de Victoire; derrière son dos, le dieu *Nofré-Atmou*, debout, vêtu de la schenti, coiffé d'une fleur de lotus surmontée de deux longues pousses de palmier; sur son côté gauche, la déesse *Pacht* léontocéphale, la tête surmontée du disque solaire, tenant le sceptre; sur son côté droit, *Neith*, coiffée de la partie inférieure du schent, tenant à la main la croix ansée, symbole de la vie divine.

326 — Terre émaillée. *Phthah Patèque* accroupi, muni d'un phallus démesuré, qu'il replie au-dessus de sa tête.

327 — Terre émaillée. *Phthah Patèque* muni d'un énorme phallus et autre pygmée. Groupe obscène.

328 — Terre émaillée de deux couleurs. Manche d'un objet difficile à déterminer, représentant la forme hideuse et vieille du démiurge, le principe à la fois destructeur et créateur, *Bésa*, le second Hercule égyptien de Cicéron. C'est un Patèque barbu, à la figure repoussante, au corps difforme, coiffé de plumes, et portant une peau de lion sur le dos. Celui que nous décrivons a un cynocéphale sur chaque épaule et un autre entre les jambes, un oryx derrière lui, et il tient entre ses bras le jeune *Harpocrate*.

329 — Terre émaillée. Autre figure analogue du dieu *Bésa*, coiffé de plumes, et tenant le jeune *Harpocrate*.

330 — Terre émaillée bleu turquoise. Figurine de *Bésa Patèque* debout, coiffé de plumes, la peau de lion sur les épaules.

331 — Terre émaillée de différentes couleurs. Dix-neuf figurines de *Bésa Patèque*, debout, de dimensions diverses.

332 — Terre émaillée. *Bésa Patèque*, accroupi, coiffé de plumes.

333 — Cornaline et pagodite. Deux figurines de *Bésa Patèque*, la tête nue.

333 *bis* — Or. *Bésa Patèque*, dans la même attitude.

334 — Terre émaillée. *Bésa Patèque*, accroupi, muni de deux phallus monstrueux qu'il relève au-dessus de sa tête.

335 — Terre émaillée. *Bésa Patèque*, accroupi, jouant du tympanum, muni d'un phallus monstrueux.

336 — Terre émaillée. Trois figurines de *Bésa Patèque*, debout, coiffé de plumes, la peau de lion sur le dos, jouant du tympanum.

337 — Terre émaillée. *Bésa Patèque*, muni des mêmes attributs, dansant.

338 — Serpentine blanche. Pendant de collier; tête de *Bésa* barbue, coiffée de plumes. Derrière, gravé en creux : *Bésa Patèque*, coiffé de plumes, debout entre deux cynocéphales qui l'adorent; au-dessus de sa tête, le vautour éployé, symbole de victoire, tenant dans chaque serre un anneau.

339 — Terre émaillée et serpentine. Six pendants de colliers, de dimensions diverses, représentant la tête de *Bésa*, barbue, coiffée de plumes.

340 — Terre émaillée. Pendant de collier, de forme circulaire, portant la tête du dieu *Bésa*.

341 — Terre émaillée. Tête barbue de *Bésa*, coiffé d'une espèce de bonnet conique.

342 — Bronze. *Bésa* (?) sous la forme d'un homme nu, debout, coiffé d'un bonnet conique en forme de phallus.

343 — Terre émaillée. La déesse *Pacht*, la grande amante de Phthah, la déesse de Memphis, la Bubastis des Grecs, la Diane égyptienne, debout; elle a une tête de lion surmontée de l'uræus royal. Légende dans le dos de cette figurine d'une extrême finesse.

344 — Terre émaillée. Deux figurines de *Pacht* léontocéphale, debout.

345 — Terre émaillée. *Pacht* léontocéphale, debout, tenant l'*ouoté* dans sa main droite.

[illegible] — Terre émaillée. Quatre figurines de *Pacht* léontocéphale, debout, tenant l'*ouote* dans sa main droite.

347 — Terre émaillée. Deux figurines de *Pacht* léontocéphale, assise sur un trône.

347 *bis* — *Pacht* léontocéphale, assise sur un trône, la tête surmontée du disque solaire; légende dans le dos de la figurine.

347 *ter* — *Pacht* léontocéphale, debout, le disque sur la tête, tenant un sceptre.

347 *quater* — Pâte de verre bleu opaque. *Pacht*, sous la forme d'une chatte à tête humaine.

348 — Bronze. Deux figurines d'*Hathor*, la déesse aux beaux yeux, épouse de Phthah; la Vénus Céleste égyptienne. Elle porte sa coiffure habituelle, composée d'un vautour dont les ailes tombent de chaque côté de la tête, surmonté d'une espèce de tiare, composée de douze uræus disposés circulairement, et, par-dessus, du disque du soleil entre deux cornes de vache.

349 — Terre émaillée. Cinq têtes d'*Hathor*, munies d'oreilles de vache.

350 — Schiste argileux. *Hathor*, portant sa coiffure ordinaire, assise, allaitant le jeune *Phré*.

351 — Serpentine et gneiss. Le même. Groupe deux fois répété

352 — Bronze. *Hathor* allaitant le jeune *Ohi*, forme d'Harpocrate adorée dans le temple de Denderah.

353 — Bronze. Cinq répétitions du même groupe, de dimensions diverses.

354 — Terre émaillée et bois. *Hathor* allaitant le jeune *Ohi*. Quatre figurines.

355 — Or. *Phré*, le soleil, roi de l'hémisphère supérieur, roi du monde physique, fils de Phthah et de Neith, nourrisson d'Hathor, père des dieux du second ordre, manifestation d'Ammon-Ra dans le monde matériel. Le dieu est représenté debout, vêtu de la schenti, avec une tête d'épervier surmontée du disque solaire.

356 — Bronze avec incrutations d'or. *Phré* hiéracocéphale, debout. Figurine du plus beau style et du travail le plus fin.

357 — Terre émaillée. *Phré* hiéracocéphale debout, la tête surmontée du disque solaire et de deux longues pousses de palmier en bronze ; portant au dos le cartouche du roi éthiopien Sabacon (xxve dynastie).

358 — Terre émaillée. Six figurines de *Phré* hiéracocéphale, debout, la tête surmontée du disque solaire.

359 — Terre émaillée. Deux figurines de *Phré*, sous la forme d'un épervier, la tête surmontée du disque solaire.

360 — Terre émaillée. Les deux soleils, levant et couchant, *Phré et Atmou*, représentés par deux éperviers côte à côte, la tête surmontée du disque solaire.

361 — Terre émaillée. *Moui*, une des formes de Phré, la splendeur du soleil, l'intelligence divine, debout, vêtu de la schenti ; ce dieu est reconnaissable à sa tête de lion, surmontée de la partie supérieure du schent, flanquée de deux plumes d'autruche.

362 — Pâte de verre bleu lapis. *Moui*, sous la forme d'un lion, coiffé du diadème *ouetf*.

363 — Bronze. La déesse Tafné, la sœur et l'épouse de Moui, debout ; elle a une tête de lion décorée de l'uræus et surmontée du disque solaire.

364 — Bois orné de dorures. *Tafné* léontocéphale, assise.

365 — Terre émaillée. La déesse *Ourat*, personnification de la royauté, à tête humaine, debout, le front orné de l'uræus, le disque sur la tête, munie de deux grandes ailes pendantes.

366 — Bronze. *Imouth*, fils de Phthah et de Pacht, l'Esculape des Égyptiens, l'inventeur de la philosophie et des sciences communiquées aux hommes. Il est représenté assis, la tête rase comme son père Phthah, tenant un volume de papyrus déployé sur ses genoux.

367 — Bronze. Deux autres figures d'*Imouth*, de dimensions diverses.

368 — Terre émaillée. *Imouth* assis, le rouleau de papyrus ouvert sur ses genoux ; son nom est inscrit sur le papyrus.

369 — Argent doré. *Thoth*, le second Hermès, régulateur du cours de la lune, le conseiller d'Osiris, l'instituteur de la religion, des lois et des sciences de la nation égyptienne; il a une tête d'ibis surmontée du disque de la lune; il est debout, vêtu de la schenti et tient à la main l'*ouote*.

370 — Terre émaillée. Huit figurines de *Thoth* ibiocéphale, debout, vêtu de la schenti, de dimensions diverses.

371 — Terre émaillée. *Thoth* ibiocéphale, entièrement nu, debout.

372 — Terre émaillée. *Thoth* ibiocéphale, debout, le disque de la lune sur la tête, tenant l'*ouote* dans ses mains.

373 — Or. *Thoth*, sous la forme d'un cynocéphale accroupi, le disque de la lune sur la tête.

374 — Chalcédoine et serpentine. Deux figurines de *Thoth* sous la même forme.

374 bis. — Schiste argileux. *Thoth* cynocéphale portant la lune sur sa tête.

375 — Terre émaillée et verre de diverses couleurs. Quatre figurines de *Thoth* sous la même forme.

376 — Terre émaillée. Pendant de collier représentant *Thoth* cynocéphale, assis sur un naos et tenant dans sa main l'*ouoté*; de l'autre côté, légende illisible en sept lignes horizontales.

377 — Lapis. La déesse *Tmé*, fille de Phré, la Justice et la Vérité personnifiées, assise, les bras et les mains enveloppés sous le vêtement qui recouvre le corps jusque sous la plante des pieds.

378 — Terre émaillée. La déesse *Oph*, forme de Netphé, la déesse Céleste, en tant que mère de Seth ou Typhon. Elle est représentée sous la figure d'un hippopotame femelle, les mamelles pendantes; elle tient entre ses mains un lien mystique, symbole de la nécessité.

379 — Terre émaillée. Deux autres figurines d'*Oph* tenant le lien, de dimensions diverses.

380 — Hématite. *Oph* debout, sous la forme d'un hippopotame.

381 — Terre émaillée de différentes couleurs. Onze figurines d'*Oph* sous la même forme.

382 — Sardoine brune. La déesse *Thouoris*, la concubine de Typhon, autre forme d'Oph ; elle est représentée sous les traits d'un hippopotame dressé, les mamelles pendantes, muni d'une tête de lion. Cette statuette est peut-être le plus remarquable échantillon qui soit parvenu jusqu'à nous de l'habileté des Egyptiens à travailler les matières dures.

383 — Bronze. *Osiris*, l'Être Bon, le dominateur des régions inférieures et le juge des enfers, sous sa forme ordinaire, debout, enveloppé dans une longue gaîne, la tête couverte de la partie supérieure du schent, flanquée de deux plumes d'autruche, tenant dans ses mains le fouet et le pedum, symboles d'impulsion et de cohibition.

384 — Bronze doré. Figurine d'*Osiris* plus petite, décorée des mêmes attributs.

385 — Bronze. *Osiris*, debout, en gaîne, portant sa coiffure ordinaire, armé du fouet et du pedum.

386 — Bronze. Deux autres figures semblables.

387 — Bronze. 52 figurines d'*Osiris* debout, avec les mêmes attributs.

388 — Bronze. 36 autres de plus petite proportion.

389 — Bronze. 176 figurines d'*Osiris*, dans la même attitude, très-petites, de modules variés.

390 — Bronze. 10 figurines d'*Osiris*, dans la même attitude, destinées à être portées au cou ; une est double, et deux ont dû être dorées.

391 — Schiste argileux. *Osiris* debout, en gaîne, portant sa coiffure ordinaire, et tenant à la main le fouet et le pedum.

392 — Schiste argileux. Sept autres figures d'*Osiris* plus petites, avec les mêmes attributs.

392 bis. — Serpentine. Deux figures semblables.

393 — Argent doré. Trois petites plaques, portant gravée la figure d'*Osiris* debout, en gaîne, la tête couverte de sa coiffure habituelle, tenant le fouet et le pedum.

394 — Bronze. Deux petites plaques portant la même figure gravée.

395 — Bronze. Deux statuettes d'*Osiris* debout, en gaîne, coiffé de l'*ouetf*, tenant le fouet et le pedum.

396 — Bronze doré. *Osiris* assis, en gaîne, coiffé de la partie supérieure du schent, flanquée de deux plumes d'autruche.

397 — Bronze. Deux autres figurines d'*Osiris*, avec les mêmes attributs, assises.

398 — Bronze. Dix autres figurines, de dimensions diverses.

399 — Bronze. Deux autres figures analogues, de petite dimension.

399 bis. — Schiste argileux. Quatre statuettes d'*Osiris*, avec les mêmes attributs, assises.

400 — Bronze. *Osiris*, en gaîne, coiffé de la partie supérieure du schent, flanquée de deux plumes d'autruche, assis sur un trône de terre cuite.

401 — Bitume. *Osiris*, debout, coiffé de même, tenant le fouet et le pedum.

402 — Bronze. *Osiris*, debout, en gaîne, coiffé de la partie supérieure du schent, sans plume d'autruche, tenant le fouet et le pedum, les yeux inscrustés d'émail.

403 — Bronze. Deux figurines analogues, de plus petite dimension.

404 — Bronze. Trois statuettes d'*Osiris*, debout, coiffé de même, tenant à la main le sceptre, terminé en tête de fennec (*Canis fennecus*), symbole de justice. (V. Horapollon, l. I, c. 40).

404 bis. — Plomb. Figurine semblable, fragmentée.

405 — Bois. *Osiris* debout, en gaîne, coiffé de la partie supérieure du schent.

406 — Calcaire peint. Petite stèle portant en relief la figure d'*Osiris* debout, en gaîne, coiffé de la partie supérieure du schent, flanquée des deux plumes d'autruche, tenant à la main le fouet et le pedum.

407 — Terre émaillée. *Osiris* représenté sous la forme du symbole vulgairement appelé nilomètre, surmonté de l'*ouetf* et armé de deux bras tenant chacun un sceptre à tête de fennec.

408 — Terre émaillée. *Osiris*, sous la forme d'un nilomètre, surmonté de l'*ouetf*.

409 — Terre émaillée. *Osiris*, sous la forme d'une tête humaine, coiffé du schent, sortant du calice d'un lotus. Pour cette forme, voyez le chapitre 81 du *Rituel funéraire*.

410 — Marbre. *Osiris*, sous la forme d'un œuf, surmonté d'une tête humaine coiffée de l'*ouetf*. Monument de basse époque.

411 — Verre opaque de plusieurs couleurs. La momie d'*Osiris* étendue sur le lit funèbre par *Anubis*.

411 bis. — Toile goudronnée. Résurrection de la momie d'*Osiris*; son phallus se dresse, et c'est le premier signe de son retour à la vie. Quatre figurines.

412 — Lapis. La déesse *Isis*, fille de Netphé, sœur et épouse d'Osiris, Neith incarnée pour organiser la société humaine ; elle est debout et porte sur sa tête le trône symbolique qui sert à écrire son nom.

413 — Terre émaillée. Quatre figurines d'*Isis* dans la même attitude.

414 — Serpentine. Trois figurines d'*Isis* accroupies, le trône symbolique sur la tête.

415. — Terre émaillée. Deux figurines d'*Isis* agenouillée, pleurant la mort d'Osiris.

416. — Bronze. *Isis* debout, le trône symbolique sur la tête, munie de deux grandes ailes qu'elle étend en avant comme pour protéger la momie d'Osiris.

417. — Bronze. *Osiris* coiffé de l'*ouetf*, ayant le scarabée à côté de lui; *Isis*, coiffée, comme Hathor, des cornes de vache avec le disque solaire; *Aroéris* hiéracocéphale, coiffé du schent, un serpent à côté de lui, et *Packt* léontocéphale, le disque solaire sur la tête, ayant le chat auprès d'elle : tous quatre debout.

418. Terre émaillée de deux couleurs. *Isis*, nourrice, présentant le sein à son fils *Horus* ; deux figurines.

419. — Terre émaillée. Trois autres figurines de dimensions diverses, représentant le même sujet.

420. — Terre émaillée. *Isis* debout, embrassant son fils *Harpocrate*, debout devant elle.

421. — Terre émaillée. Sept figurines de la déesse *Nephthys*, sœur d'Osiris et d'Isis, fille de Netphé et de Sev, mère d'Anubis. Elle est debout et porte sur sa tête les signes hiéroglyphiques de son nom, la *corbeille* et le *plan de maison*, prononcés NEBT-HI.

422. — Lapis. Deux figurines de *Nephthys* dans la même attitude.

423 — Terre émaillée. *Harpocrate* (*Horus aux pieds boîteux*, suivant Jablonski), Horus enfant (suivant M. Lepsius), portant la tresse de la jeunesse, debout entre *Isis* et *Nephthys*.

424. — Terre émaillée. Quatre autres petites triades semblables.

425. — Terre émaillée. Deux autres triades semblables.

426. — Bronze. Trois statuettes d'*Harpocrate*, l'Horus enfant, le jeune Soleil, fils d'Osiris et d'Isis, incarnation de Chons, portant la tresse caractéristique de l'enfance et le doigt sur la bouche.

427 — Terre émaillée et verre opaque. Deux figurines analogues.

428. — Bronze. *Harpocrate-Soleil*, le disque solaire sur la tête, la tresse pendante à côté de l'oreille, assis, le doigt dans la bouche.

429. — Lapis. *Harpocrate* nu, debout, la tresse pendant au-dessus de l'oreille.

430. — Bronze. *Aroéris-Harpocrate* nu, debout, la tresse pendant à côté de l'oreille, coiffé du schent complet.

431. — Terre cuite. *Harpocrate* accroupi, la tresse pendant au-dessus de l'oreille, le doigt à la bouche. Style gréco-égyptien.

432. — Terre émaillée. *Aroéris* (*Har-Oer*), Horus l'aîné, la forme suprême du fils d'Osiris et d'Isis, debout, vêtu de la schenti ; il a une tête d'épervier et est coiffé du schent complet. Deux figurines.

433 — Serpentine. *Aroéris* hiéracocéphale, coiffé du schent, debout, vêtu de la schenti, tenant un vase dans ses mains.

434 — Terre émaillée. *Aroéris* hiéracocéphale debout, enveloppé dans une gaîne.

435 — Feldspath compact. *Aroéris* hiéracocéphale accroupi, en veloppé entièrement dans une gaîne.

435 *bis*. — Calcaire peint, fragment. *Aroéris* hiéracocéphale en gaîne, coiffé du schent complet.

436 — Terre émaillée et porphyre noir. *Aroéris* représenté sous la forme d'un épervier coiffé du schent complet. Cinq figurines de dimensions diverses.

436 bis. — Email opaque. *Aroéris* sous la forme d'un uræus à tête d'épervier.

436 ter. — Email opaque. *Aroéris*, sous la forme d'un lion, à tête d'épervier, couché sur un naos.

437 · Lapis, serpentine et terre émaillée. Trois figurines d'*Horus*, fils d'Osiris et d'Isis, vengeur de son père, debout, vêtu de la schenti, avec une tête d'épervier.

438 — Bronze. *Anubis*, fils d'Osiris et de Nephthys, compagnon fidèle d'Isis dans son veuvage, gardien de la momie et du tombeau d'Osiris, et de tous les tombeaux en général, qui préside à l'embaumement et, de concert avec son frère Horus, pèse les âmes dans l'Amenti ; il est debout, vêtu de la schenti, et est muni d'une tête de chacal. Deux statuettes.

439 — Terre émaillée. *Anubis* à tête de chacal, debout.

440 — Terre émaillée. Quatre figurines d'*Anubis* à tête de chacal,

441 — Émail purpurin doré. *Anubis* debout.

442 — Terre émaillée. Figurine des quatre génies de l'Amenti, fils d'Osiris, *Amset*, *Hapi*, *Tatmautf* et *Kebhsnef*.

443 — Émail opaque. Quatre figurines d'*Amset* et de *Tatmautf*.

444 — Terre émaillée. Figurines d'*Amset* et de *Tatmautf*.

445 — Émail purpurin veiné. Figurines de *Tatmautf* et de *Kebhsnef*.

446 — Bitume. Figurines des quatre génies de l'Amenti.

446 bis. — Les quatre génies de l'Amenti peints sur toile.

447 — Toile goudronnée. Six figurines grossières et difficiles à déterminer des génies de l'Amenti.

INSIGNES DIVINS.

448 — Deux longues pousses de palmier conjointes; coiffure d'Ammon. Sept amulètes en serpentine et en jade.

449 — Partie inférieure du schent; coiffure de Neith. Six amulètes en terre émaillée, de grandeurs diverses.

449 *bis* — Navette; attribut de Neith. Trois amulètes en calcaire blanc et en agate.

450 — Espèce d'égide arrondie, surmontée d'une tête de lionne portant l'uræus et le disque solaire; attribut de Pacht. Bronze, fragmentée.

450 *bis.* — Égide semblable, munie par-derrière d'une espèce de contre-poids. Bronze.

451 — Neuf amulètes en or, bronze et terre émaillée, de dimensions diverses, représentant le même symbole.

452 — Contre-poids de collier appelé *ment*, surmonté d'une tête de lionne avec le disque solaire; attribut de Pacht. Terre émailllée.

453 — Contre-poids de collier en terre émaillée portant la légende de *Pacht, la grande amante de Phthah.*

454 — Deux amulètes en terre émaillée en forme de contre-poids de collier.

455 — Égide arrondie en bronze surmontée de la tête d'Hathor, avec les traces de sa coiffure habituelle.

456 — Espèce en forme de double égide, portée sur un pied, surmontée de la tête d'Hathor à oreilles de vache, un uræus coiffé d'une des parties du schent, de chaque côté de la tête. Terre émaillée rougeâtre.

457 — Sorte d'égide ou de pectoral en terre émaillée, décoré au milieu d'une tête de vache, portant entre ses cornes le disque solaire (figure symbolique d'Hathor), et placé entre deux oiseaux volant; de chaque côté de ce pectoral, une houppe de papyrus surmontée de la tête d'Hathor à oreilles de vache.

458 — Le disque solaire entre deux cornes de vache; coiffure d'Hathor. Deux amulètes en pâte de verre opaque.

459 — *Ouetf* en bronze doré et incrusté d'émaux bleus, verts et rouges, provenant d'une statue d'Osiris de grande dimension.

460 — Disque solaire flanqué et surmonté de deux plumes d'autruche; coiffure d'Osiris. Amulète en albâtre et en pâte de verre opaque.

461 — Deux plumes d'autruche conjointes; coiffure d'Osiris. Seize amulètes en cornaline, jaspe, feldspath compact et obsidienne.

462 — Partie supérieure du schent, flanquée de deux plumes d'autruche; coiffure d'Osiris. Deux amulètes en felhspath compact.

463 — Partie supérieure du schent; coiffure d'Osiris. Cinq amulètes en lapis et en terre émaillée.

464 — Trône symbolique, attribut d'Isis. Amulète en terre émaillée.

465 — Sceptre d'Aroéris surmonté d'une tête d'épervier. Amulète en bronze.

466 — Sceptre d'Aroéris terminé par une tête d'épervier surmontée d'une tête de vautour. Amulète en bronze.

467 — Sceptre d'Aroéris terminé par une tête d'épervier surmontée d'un épervier, les ailes ouvertes et abaissées. Amulète en bronze.

468 — Sceptre d'Aroéris terminé par une double tête d'épervier, surmontée d'une tête de vautour, et par-dessus d'un épervier portant le disque solaire, les ailes étendues et abaissées. Amulète en bronze.

ANIMAUX SACRÉS.

469 — Cynocéphale (*cynocephalus hamadryas*) accroupi; animal consacré à Thoth. Pierre argileuse peinte.

470 — Dix amulètes en cornaline, fer oligiste argileux et terre émaillée, représentant le cynocéphale accroupi.

470 bis. — Amulète en terre émaillée portant, d'un côté, en relief, un cynocéphale accroupi, de l'autre, sous le plat, le nom d'Ammon-Ra.

471 — Cynocéphale accroupi, enveloppé d'un vêtement étroit qui lui cache même les bras. Terre émaillée.

472 — Cercopithèque (*cynocephalus porcarius*) debout; animal consacré au Soleil. Trois figurines en terre émaillée, de dimensions diverses.

473 — Deux amulètes en terre émaillée représentant le cercopithèque accroupi.

474 — Chacal (*canis aureus*) couché, animal consacré à Anubis. Serpentine noire.

475 — Chacal debout sur une enseigne sacrée. Amulète en bronze.

475 bis. — Sceptre à tête de chacal; symbole de direction et de domination. Bois, petite dimension.

476 — Lion (*Felis leo*) couché ; animal consacré au Soleil. Trois amulètes en bronze et terre émaillée.

476 bis. — Lion couché. Quatre amulètes en cornaline et en terre émaillée; légendes sous le plat.

477 — Parties antérieures d'un lion et d'un taureau réunies et opposées; symbole solaire expliqué dans le chap. 17 du *Rituel funéraire.*

477 bis. — Panthère (*Felis pardus*) couchée; animal consacré à Osiris. Pâte de verre opaque bleue.

478 — Chat (*Felis catus*) accroupi; animal consacré à la déesse Pacht. Deux grandes figures de bronze, dont une de dimension tout à fait remarquable.

479 — Chat accroupi. Bronze de petite dimersion.

480 — Chat accroupi. Dix amulètes en terre émaillée et pâte de verre opaque.

481 — Chat couché. Deux amulètes en terre émaillée et en verre. Légendes et figure symbolique sous le plat.

482 — Hérisson (*erinaceus auritus*) ; animal consacré au Soleil. Cinq amulètes en terre émaillée, portant divers symboles ou légendes gravées sous le plat.

483 — Musaraigne (*Sorex religiosus*) ; animal consacré à Bouto la Latone égyptienne, forme de Mouth qui présidait à l'hémisphère inférieur et à la Basse-Égypte. Bronze.

484 — Ichneumon (*Herpestes ichneumon*); animal consacré à Bouto. Bronze.

485 — Fragment de bague en terre émaillée avec une figure d'ichneumon sur le chaton.

486 — Trois amulètes en terre émaillée, de forme cylindrique, décorées à l'extrémité d'une tête d'ichneumon.

487 — Lièvre (*Lepus capensis*), symbole de lumière. Trois figurines de dimensions diverses, en terre émaillée.

488 — Taureau (*Bos taurus*) debout ; animal consacré à Ammon générateur, à Phthah, au Soleil, à Osiris, image du principe ardent et générateur. Trois amulètes en terre émaillée.

489 — Deux moitiés antérieures de taureau jointes et opposées (cf. le n° 477).

490 — Veau, les pattes attachées, victime préparée pour le sacrifice. Huit amulètes en marbre rouge.

491 — Bélier (*Ovis ammon*) debout ; animal consacré à Ammon Chnouphis. Deux amulètes en bronze et en émail purpurin.

492 — Bélier couché. Neuf amulètes en feldspath bleu et en terre émaillée.

492 bis. — Oryx (*Oryx leucoryx*) couché ; animal consacré à Seth ou Typhon. Amulète en terre émaillée ; légende sous le plat.

493 — Truie (*Sus scropha*); animal consacré à Oph (?). Cinq amulètes en terre émaillée.

494 — Épervier (*Falco nisus*); animal consacré à Horus. Bronze.

495 — Épervier. Trois figurines en bois.

496 — Épervier. Cinq amulètes en terre émaillée.

497 — Epervier. Trois amulètes en lapis.

498 — Tête d'épervier en bois peint et doré.

498 bis. — Œil en émail bleu clair, incrusté d'émail bleu foncé, de serpentine blanche et d'obsidienne, provenant d'une figure d'épervier de dimension colossale.

499 — Epervier les ailes déployées, tenant dans ses serres deux anneaux, symbole de domination et de victoire. Magnifique bijou en or incrusté de pâtes d'émailles découpées et cloisonnées; une des plus belles pièces de la collection.

500 — Epervier les ailes éployées, tenant dans ses serres deux anneaux. Feuille de bronze estampée.

500 bis. — Épervier reposant sur une feuille de papyrus. Pâte de verre opaque. 2 objets.

501 — Vautour (*Vultur fulvus*); animal consacré à Mouth, symbole de maternité, de mort et de victoire. Email purpurin.

502 — Les deux vautours consacrés à Souan et à Bouto, les deux formes de Mouth qui président aux deux parties de l'Egypte.

502 bis. — Vautour les ailes éployées, tenant deux anneaux dans ses serres : symbole de victoire.

503 — Tête de vautour. Email bleu.

504 — Ibis (*Ibis sacer*); animal consacré à Thoth. Figurine en ivoire, les pattes et la tête en bronze.

505 — Ibis couché. Amulète en terre émaillée.

506 — L'oiseau *bennou* (*Ardea bubulcus*) couché, animal consacré à Osiris. Figurine en bois.

507 — Sarcelle (*Anas querquedula*) couchée, symbole de piété. Amulète en pâte de verre bleue opaque.

507 bis. — Sarcelle couchée. Quatre amulètes en terre émaillée; légendes sous les plats.

508 — Sarcelle couchée, en jaspe rouge.

509 — Sarcelle couchée. Amulète en verre bleu veiné de blanc.

510 — Crocodile (*Crocodilus vulgaris*) ; animal consacré à Sevek, la forme terrible du Saturne égyptien. Dix amulètes en terre émaillée.

510 bis — Deux crocodiles couchés. Amulète en terre émaillée; légende sous le plat.

511 — Le serpent uræus (*Naja haje*), le cou dressé et gonflé, symbole de royauté. Quatorze figures en bronze, en bronze inscrusté d'émail et en bois, provenant de diadèmes et de coiffures royales ou divines.

511 bis. — Trois uræus montés sur leurs socles, en bois peint.

512 — Serpent uræus. Huit amulètes en cornaline, jaspe, terre émaillée et pâte de verre opaque.

512 bis. — Deux amulètes en terre émaillée, représentant des uræus; légendes sous les plats.

513 — Grenouille (*Rana esculenta*), symbole de multiplication, de renaissance et d'éternité. Amulètes en cornaline, jaspe vert, feldspath bleu, feldspath tenace, terre émaillée et pâte de verre opaque.

513 bis. — Grenouille. Neuf amulètes en lapis et en terre émaillée; légendes sous les plats.

514 — *Rami* (*Cyprinus binni*), le poisson qui mangea le phallus d'Osiris, symbole de deuil. Deux figures en schiste argileux et en calcaire peint.

515 — Quatorze *ramis* en bronze.

516 — Onze feuilles de bronze estampées, représentant des *ramis*.

517 — *Rami* en bronze, monté sur un socle en bois.

518 — *Rami* en bronze doré, à yeux incrustés en émail, monté sur un socle de bois en forme de traîneau.

519 — Le poisson *latus* (*Perca latus*), consacré à Chnouphis-Nilus. Deux amulètes en terre émaillée.

519 bis. — Vase en albâtre, en forme de latus.

519 ter. — Cinq amulètes en terre émaillée, de forme quadrilatère, représentant des latus; légendes sous les plats.

520 — Le poisson oxyrhynque (*Mormyrus oxyrhynchus*), consacré à Neith. Calcaire peint.

521 — Oxyrhynque en bronze, portant sur la tête le disque solaire entre deux cornes de vache; monté sur un socle de bois décoré d'une inscription dédicatoire.

522 — Deux feuilles de bronze représentant des oxyrhynques.

523 — Embouchure d'une coquille du genre *Cypræa*; forme déguisée du κτείς, symbole de la puissance génératrice femelle. Amulète en terre émaillée.

524 — Coquilles du genre *Ovula* à double embouchure; même symbole. Terre cuite revêtue d'une feuille d'argent.

525 — Deux amulètes formés par une feuille d'or, représentant une coquille bivalve du genre *Bucardium*.

526 — Fragment de bague en terre émaillée, portant deux scarabées sur le chaton.

Nous n'avons pas compris ici les scarabées, qui formeront une section à part.

527 — Mouche. Quatre amulètes en terre émaillée et en pâte de verre. (Voir plus bas, parmi les bijoux, le n° 778.)

527 bis. — Sauterelle. Amulète en lapis.

527 ter. — Deux sauterelles en or.

MOMIES D'ANIMAUX SACRÉS.

528 — Momie de chien, enveloppée de bandelettes.

529 — Momie de chat, enveloppée de ses bandelettes.

530 — Momie de bélier, empaillée et enveloppée de cartonnages, en forme d'Ammon-Chnouphis criocéphale, debout.

531 — Tête de bélier embaumée et enveloppée de bandelettes.

532 — Momie d'épervier.

533 — Cinq momies d'Ibis.

534 — Crocodile enveloppé de ses bandelettes.

534 bis. — Petite boîte en bois bitumé, ayant dû contenir un scarabée embaumé et portant en relief sur son couvercle la figure de cet animal.

SYMBOLES PORTÉS EN AMULÈTES.

A. — Symbole vulgairement désigné sous le nom de *nilomètre*. Il portait en égyptien le nom de *Tat* ou *Touot*. Les peintures des tombeaux retraçant des scènes de la vie civile, nous apprennent que ce symbole représentait une espèce d'étagère à gradins où les potiers déposaient leurs vases pour les faire sécher. C'était l'image de l'idée d'*équilibre* et de *stabilité*.

535 — Trois en or.

536 — Huit en cornaline.

537 — Douze en lapis.

538 — Quarante-quatre en terre émaillée, dimensions variées.

539 — Un en terre émaillée avec incrustations de lapis et de jaspe rouge.

540 — Double figure en ivoire, fragment d'un plus grand monument.

541 — Association avec le nœud mystique. Amulète en terre émaillée.

B. — Symbole vulgairement désigné sous le nom d'*œil d'Osiris*. C'est une combinaison de l'œil et de la langue, appelé en égyptien *ouoté*, symbole du λόγος ou verbe divin, et de sa puissance génératrice et conservatrice. Sur cette figure, v. Horapollon, l. I, c. 27, et le chap. 140 du *Rituel funéraire*.

542 — Cinq en or.

543 — Sept en cornaline.

544 — Quatre en lapis.

545 — Un en chalcédoine.

546 — Trois en porphyre.

547 — Six en jaspe de diverses couleurs.

548 — Deux en feldspath vert.

549 — Un en serpentine noire incrustée.

550 — Trente-huit en terre émaillée et pâte de verre opaque.

551 — Deux en terre émaillée, avec incrustations en pâtes de diverses couleurs.

552 — Dix amulètes de forme quadrilatère ou ronde, en terre émaillée, portant au centre la représentation de l'*ouoté*.

552 bis. — Amulète quadrilatère en agate blanche translucide, barrée de blanc laiteux opaque; d'un côté l'*ouoté*, de l'autre légende hiéroglyphique en deux lignes, relative à ce symbole.

553 — Quatre amulètes représentant un quadruple *ouoté*.

553 bis. — Cartouche surmonté de deux plumes d'autruche et renfermant l'*ouoté*.

C. — Nœud mystique, symbole de la vie divine, variante de forme de l'autre nœud sacré, désigné vulgairement sous le nom de *croix ansée*.

554 — Cornaline portant une prière pour le défunt *Snem-ro*.

555 — Jaspe rouge, prière pour *la dame de maison Aa*.

556 — Jaspe rouge, portant le nom du défunt *ouk-nofre* (?).

557 — Serpentine, prière pour le *gardien de la demeure blanche Maï*.

558 — Terre émaillée. Prière pour le défunt *Areh-areh* (?).

559 — Onze autres en jaspe rouge, sans inscriptions, de dimensions diverses.

560 — Cinq autres, dont un double, en terre émaillée.

D. — Pousse de papyrus avec sa panicule, symbole de végétation, de renaissance et de croissance.

561 — Feldspath vert, avec inscription.

562 — Serpentine blanche.

563 — Jaspe rouge.

564 — Vingt en terre émaillée et pâte de verre opaque.

565 — Feldspath vert et pâte de verre bleue opaque. Trois amulètes de forme quadrilatère portant la pousse de papyrus.

E. — Vase cordiforme exprimant l'idée de *cœur* et d'*existence active*. Le sens attaché à ces amulètes doit être le même que celui qu'exprimaient les grands cœurs à inscriptions, dont nous avons parlé plus haut (p. 23).

566 — Quatre en cornaline.

567 — Quatre en jaspe de différentes couleurs.

568 — Deux en hématite.

569 — Quatorze en schiste argileux de diverses couleurs.

570 — Un en obsidienne.

571 — Deux en pâte de verre.

F. — Épervier à tête humaine, figure de l'*âme*.

572 — Un en or et émaux cloisonnés.

573 — Un en terre émaillée.

574 — Double figure de l'âme en terre émaillée.

G. — Disque reposant sur deux montagnes; image du soleil lorsqu'il se lève sur la montagne arabique à l'orient, ou se couche sur la montagne libyque à l'occident de la vallée du Nil.

575 — Six en stéatite, marbre et terre émaillée.

H. — Sceau, symbole de *domination*.

576 — Trois en serpentine.
577 — Deux en lapis.
578 — Deux en terre émaillée.
579 — Un en argent, le vide de l'anneau rempli par une cornaline

I. — Chevet ou support de la tête, en égyptien *ouols*, symbole du *repos divin* dans l'Amenti.

580 — Hématite, portant une prière pour le défunt *Month-Se*.
581 — Douze en hématite, de dimensions diverses.

J. — Moustiquaire tendue sur son armature, symbole du *repos divin*.

582 — Cristal de roche enfumé.
583 — Deux en porphyre.

K. — Luth, symbole de *bonté* et de *bienfaisance*. (Horapollon, l. II, c. 116.)

584 — Trois en hématite.

L. — Espèce d'équerre; c'est, taillé dans une matière dure, le caractère de l'écriture hiéroglyphique qui représente un angle d'édifice vu en plan et qui sert de symbole à l'idée des *mystères*.

585 — Deux en schiste argileux.
586 — Deux en hématite.

M. — Niveau à plomb; symbole de *pondération*, image de la *mesure* (μέτρος comme disent les Grecs) qui préside au mouvement du monde.

587 — Deux en schiste argileux.
588 — Trois en hématite.

N. — Tête de serpent, imitant l'extrémité d'un *phallus*, symbole de régénération.

589 — Pâte de verre opaque, imitant le jaspe sanguin. Souhait pour le porteur de cette amulète.
590 — Cornaline, portant le nom du défunt *Nachtéi* (?).
591 — Six en cornaline, sans inscriptions, de dimensions variées.

O. — Symboles divers.

592 — Escalier, symbole des degrés des mystères. Amulète en terre émaillée.

593 — Cuisse de bœuf, symbole de force. Amulète en terre émaillée.

594 — Sistre, symbole de réjouissance. Amulète en terre émaillée.

595 — Cartouche royal surmonté de deux plumes d'autruche. Amulète en serpentine.

596 — Pierre à libation. Amulète en terre émaillée.

597 — Seau à libation. Deux amulètes en terre émaillée.

598 — Deux sandales. Amulète en terre émaillée.

599 — Lampe. Amulète en pâte de verre opaque, rouge.

600 — Pectoral à plusieurs rangs. Amulète en terre émaillée.

601 — Cornes de vache, symbole de lumière. Amulète en pâte de verre opaque.

602 — Deux ailes portant le symbole nommé *Touot*, placé entre deux sceptres à tête de fennec et surmonté de l'*ouoté*; au-dessous, génie accroupi, portant le disque solaire sur la tête, et de chaque main la branche de palmier, symbole des panégyries. Amulètes en terre émaillée, provenant probablement du centre d'un réseau funéraire.

603 — Deux fleurs de lotus. Amulètes en terre émaillée.

604 — Fleur de la liliacée (espèce du genre *gladiolus*), qui, dans dans les textes hiéroglyphiques, sert à désigner la Haute-Égypte. Amulète en cornaline.

605 — Main. Amulète en cornaline.

606 — Pyramide à degrés. Onze amulètes en lapis, feldspath vert, feldspath compact et schiste argileux.

607 — Amulète de forme quadrilatère en lapis, portant gravés des inscriptions et des symboles variés.

608 — Amulète de forme quadrilatère en hématite; sur une face la figure d'Oph; sur l'autre le nom propre *Nitocris*.

609 — Trois amulètes de forme quadrilatère en serpentine et en marbre, inscription et symbole.

610 — Treize amulètes de forme quadrilatère en terre émaillée; figurines divines (parmi lesquelles la vache d'Hathor et Aroéris, hiéracocéphale debout), symboles et légendes.

611 — Dix amulètes de forme quadrilatère, sans légendes, en lapis, feldspath compact, feldspath vert et serpentine.

612 — Trois amulètes sans légendes, de formes variées.

SCARABÉES ET SCARABÉOÏDES.

A. — Scarabées portant des figures de divinités, des noms ou des attributs divins.

613 — Vingt-deux scarabées et scarabéoïdes en terre émaillée, portant le nom d'Ammon-Ra, avec des titres divers.

614 — Trois scarabées en terre émaillée, portant le poisson latus, consacré à Chnouphis-Nilus.

615 — Quatre scarabéoïdes en cornaline, serpentine et terre émaillée portant le latus.

616 — Scarabée en terre émaillée, portant deux oxyrhynques, poissons consacrés à Neith.

617 — Scarabée en terre émaillée, portant le nom de *Chons, roi dans Thèbes.*

618 — Scarabée et scarabéoïde, en terre émaillée, portant le nom de Phthah.

619 — Deux scarabées, dont un avec sa monture antique en argent, portant la figure de Phthah dans sa gaîne, avec divers attributs.

620 — Scarabée en jaspe noir, portant la figure d'Apis.

621 — Deux scarabées en terre émaillée, représentant Phthah enfant avec des crododiles.

622 — Scarabéoïde, portant sur le dos la figure de Bésa Patèque et sous le plat, la représentation de Mouth, assise.

623 — Trois scarabées en terre émaillée, portant la figure de Bésa Patèque.

624 — Deux scarabées portant la figure du scarabée consacré à Tré (l'Ouvrier), une des formes de Phthah démiurge.

625 — Scarabée en serpentine, portant l'uræus ailé de Bouto.

626 — Deux scarabéoïdes en pâte de verre et en terre émaillée, portant sur le dos la figure de Phré hiéracocéphale, accroupi et sous le plat des légendes mystiques.

627 — Scarabée en terre émaillée, portant le sphinx de Phré, coiffé du schent.

628 — Scarabée en terre émaillée, portant le nom de Méoui.

629 — Scarabée en lapis, portant la figure de la déesse Tmé.

630 — Deux scarabéoïdes en terre émaillée, portant le scorpion consacré à la déesse Selk.

631 — Scarabée en terre émaillée, portant deux crocodiles consacrés à Sevek, le Saturne égyptien.

632 — Scarabée en cornaline, portant la représentation d'Osiris sous la forme d'un œuf surmonté d'une tête humaine, coiffée de l'*ouetf*.

633 — Scarabée en terre émaillée, portant le jeune Harpocrate assis sur la fleur du lotus, entre Isis et Nephthys, qui étendent les ailes pour le protéger.

634 — Scarabée en terre émaillée. Harpocrate assis, le disque du soleil sur la tête.

635 — Scarabée en terre émaillée, portant le nom d'Horammon.

636 — Huit scarabées en terre émaillée, portant l'épervier d'Horus, avec divers attributs et symboles.

637 — Trois scarabées en terre émaillée, portant la figure d'Horus, hiéracocéphale, avec d'autres personnages.

B. — Scarabées portant des cartouches royaux. (V. le chapitre suivant.) Scarabées portant des figures ou légendes symboliques, ou des noms de possesseurs.

638 — Lapis, travail extrêmement fin. Deux scarabées portant le nom du *prêtre de Phthah Si-Sevek*.

639 — Trois scarabées en lapis. Symboles et légendes diverses.

640 — Quatre scarabées en cornaline. *Ouoté*, croix ansée et symboles divers.

641 — Dix scarabées en jaspe. Symboles et noms propres variés.

642 — Cinq scarabées en serpentine, dont un à tête de femme. Symboles divers.

643 — Scarabée en hématite, portant le nom propre *Psammétichus*.

644 — Scarabée en terre émaillée, avec monture en argent. Formule préservatrice contre les incantations diverses.

645 — Deux cent quatre-vingt-douze scarabées en terre émaillée, dont quelques-uns avec traces de montures en or et en argent. Noms propres, symboles et légendes symboliques variées.

D. — Scarabéoïdes portant des légendes diverses.

646 — Lapis avec trace de monture en or.
647 — Deux en cornaline.
648 — Deux en jaspe vert, dont un avec traces de monture en or.
649 — Deux en terre émaillée, avec traces de montures en or.
650 — Trente-quatre en terre émaillée, symboles et légendes variés.

E. — Scarabées en matières dures, sans légendes sous le plat.

651 — Trois en lapis.
652 — Quatre en améthyste.
653 — Quatorze en cornaline.
654 — Un en agate veinée.
655 — Treize en jaspe de diverses couleurs.
656 — Trois en stéatite de diverses couleurs.
657 — Quatre en feldspath vert et bleu.
658 — Neuf en hématite, dont un à tête d'épervier.

F. Scarabéoïdes en matières dures, sans gravures sous le plat.

659 — Deux en lapis.
660 — Trois en cornaline.
661 — Trois en jaspe de diverses couleurs.
662 — Quatre en feldspath de différentes espèces.
663 — Un en porphyre à grain fin.

G. Scarabées sans gravures, les pattes marquées en dessous.

664 — Six en lapis, dont trois à tête d'épervier.
665 — Un en cornaline.
666 — Sept en jaspe de diverses nuances.
667 — Un en feldspath blanc.
668 — Dix en porphyre de diverses espèces.

669 — Un en serpentine.

670 — Trois en hématite.

671 — Deux exécutés dans des coquilles du genre *Nerita*.

672 — Huit en terre émaillée.

673 — Lot de scarabées et scarabéoïdes, avec ou sans gravures, en matières diverses.

EX-VOTO.

674 — Trois bras en agate rouge, émail bleu et purpurin.

675 — Phallus en obsidienne.

676 — Jambe en cornaline.

677 — Doigt de pied en bronze.

OBJETS DU CULTE.

678 — Seau à libation en bronze, portant le nom du *prêtre d'Ammon à Thèbes, Schop-ha-Ra.* — Netphé, la déesse des eaux célestes, montée sur le sycomore sacré, verse l'eau du rafraîchissement divin et offre la nourriture qui doit les restaurer, au mort et à son âme ; scène extraite des chap. 57 et 59 du *Rituel Funéraire* ; sur la distinction del'âme et de l'εἴδωλον du mort, voir le chap. 89 du même *Rituel*. —Revers ; Offrande par le défunt à Osiris, Isis et Nephthys. Gravure d'une finesse extrême : un des plus beaux seaux à libations qui soient connus.

679 — Seau à libation en bronze, portant le nom du *grand chantre Pen-Saf.* — Netphé, montée sur le sycomore, verse l'eau du rafraîchissement au mort et à son âme. — Revers : Adoration par le défunt à Osiris, Isis-Hathor Nephthys et Aroéris.

680 — Seau à libation en bronze, portant le nom du défunt *Harsiési.* — Le mort fait une libation à Osiris, Isis, Aroéris Nephthys. — Netphé montée sur le sycomore, allaitant le jeune Osiris.

681 — Seau à libation en bronze, sans figures, portant le nom d'*Amen-ptp, fils de Mer-Sokhar.*

682 — Seau à libation en bronze, sans figures, portant autour de la gueule une inscription démotique.

683 — Seau à libation en bronze de très-petite dimension, à figures en relief. — Adoration à Ammon-Harsaphis, Neith, Pacht léontocéphale, Nephthys et Isis Hathor.

684 — Seau à libation en bronze, de très-grande dimension, sans figures ni inscriptions.

685 — Seau à libation en bronze, plus petit, sans figures ni inscriptions.

686 — Coupe en bronze, avec une dédicace à *Hathor, dame de la terre* ; au milieu est fixée une figurine, également en bronze, de la vache sacrée d'Hathor, portant entre ses cornes le disque solaire surmonté de deux longues pousses de palmier.

687 — Trois *simpula* en bronze dont le manche est terminé par une tête d'oie.

688 — Trois vases panégyriques, ou employés dans les panégyries, de grande dimension, en albâtre, sans inscription.

689 — Trois autres vases panégyriques en albâtre, de plus petite dimension.

690 — Quatre autres vases panégyriques en albâtre, plus petits.

691 — Quatre autres vases panégyriques en albâtre, de très-petite dimension.

692 — Vase panégyrique en marbre veiné.

V. dans les MONUMENTS A NOMS ROYAUX, le n° 698.

OBJETS DIVERS.

693 — Fragment d'un cercle en ivoire portant des sujets gravés sur les deux côtés. — Face supérieure, représentant des sujets de l'hémisphère supérieur : le Nœud mystique surmonté de l'*ouoté*, entre les deux génies ailés à têtes de cynocéphales qui président au nord et au midi du ciel ; légende mystique explicative. — Face inférieure, retraçant des scènes de l'hémisphère inférieur : espèce de girafe ou chameau ; l'hippopotame d'Oph,

portant un crocodile sur le dos, dans son rôle de *grande dévorante de l'Amenti* (telle qu'elle figure au chap. 125 du *Rituel funéraire*), dévorant un impie, les bras attachés derrière le dos; Bésa Patèque sans barbe; disque muni de deux jambes; impie renversé sur le dos.

694 — Fragment d'écorce de sycomore, portant des sujets gravés : — Pacht debout devant Phthah, lui présentant la croix ansée, symbole de la vie divine. — Isis devant Osiris, dans la même attitude.

695 — Trois petits disques en bois peint en blanc, portant à l'encre des titres et épithètes d'Hathor.

MONUMENTS PORTANT DES NOMS ROYAUX.

696 — Scarabée en terre émaillée portant le cartouche du roi Ounas (v^e dynastie).

697 — Scarabée en terre émaillée, portant le cartouche du roi Phiops (vi^e dynastie).

698 — Vase panégyrique en albâtre, portant le nom du roi Mairé (le Mœris des Grecs; supposé le même que Phiops. — vi^e dynastie ?).

699 — Disque en terre émaillee, portant le prénom du roi Ouobchen-ouoten (probablement Actisanès l'Ethiopien. — xive dynastie? xviiie selon M. Bunsen).

700 — Sceau royal en or du plus beau travail, portant gravé sur le chaton le prénom du roi Amentouonch, successeur d'Ouobchenouoten (xive dynastie?—xviiie selon M. Bunsen), avec l'épithète de *puissant comme Aroéris.*

701 — Scarabée en terre émaillée, portant le prénom d'Osortasen I (xve dynastie).

702 — Scarabée en serpentine blanche, avec le prénom d'Amenemhé II (xve dynastie).

703 — Amulète en terre émaillée, à quatre faces, portant deux fois les deux cartouches d'Osortasen II (xve dynastie).

704 — Amulète quadrilatère en terre émaillée, portant, d'un côté, l'image du latus, et, de l'autre, le prénom d'Osortasen III (xve dynastie), avec différents titres.

705 — Scarabée en terre émaillée, portant le prénom d'Amenemhé III (xve dynastie).

706 — Cylindre en terre émaillée portant les cartouches d'Amenemhé III (xve dynastie) et d'un autre roi inconnu, de la même époque, Osoret.

V. dans les MONUMENTS DE LA VIE CIVILE, le n° 1006.

707 — Sceau royal en or, portant le prénom d'Aménophis I (xviiie dynastie), avec le titre du *puissant seigneur qui domine au-dessus de la tête du monde.*

708 — Scarabée et scarabéoïde en terre émaillée, portant le prénom d'Aménophis I.

709 — Scarabées en terre émaillée, portant le prénom de la princesse *Téhasou* (?), régente pendant la minorité de Touthmès III (xviiie dynastie).

710 — Cartouche en terre émaillée à deux faces, portant sur l'une le même prénom, et sur l'autre, le titre de *dame de l'univers à toujours.*

711 — Scarabée en terre émaillée, portant le nom propre de la même princesse.

712 — Quadrilatère en lapis gravé sur les deux faces, avec monture antique en or, anneau à chaton tournant. Première face : le sphinx de Touthmès III (xviiie dynastie), avec son cartouche au-dessous de lui, foule aux pieds un ennemi renversé ; inscription : *Il foule aux pieds toute la terre.*—Deuxième face : Titre du roi, l'*Horus brillant, dominateur vigilant.* — Travail exquis; gravure de la plus grande finesse.

713 — Autre quadrilatère en lapis, sans monture, portant sur la face principale le prénom de Touthmès III, avec le titre de *seigneur de la force, grand esprit divin*, et sur le revers les mêmes titres qu'au numéro précédent.

714 — Cinquante-quatre scarabées en terre émaillée et en pâte de verre opaque; portant le prénom de Touthmès III, avec des titres variés.

715 — Six amulètes de forme quadrilatère en jaspe, serpentine, terre émaillée et pâte de verre opaque à inscriptions des deux côtés, portant le prénom de Touthmès III, avec des titres variés.

716 — Cartouche en feldspath bleu, portant le prénom de Touthmès III.

717 — Latus en terre émaillée, portant le prénom de Touthmès III.

718 — *Ouoté* en terre émaillée, portant au revers le prénom de Touthmès III.

719 — Cylindre de très-petite dimension en terre émaillée, portant le prénom de Touthmès III quatre fois répété.

720 — Demi-cylindre en terre émaillée, avec le prénom de Touthmès III.

721 — Empreinte de sceau en terre cuite, contenant le prénom de Touthmès III, avec différents titres.

722 — Tête de Touthmès III en émail bleu ; fragment d'une figure en applique.

723 — Deux scarabées en terre émaillée, portant le prénom d'Aménophis II (XVIIIe dynastie), avec divers titres et symboles.

724 — Deux amulètes quadrilatères en terre émaillée, l'un portant le sphinx d'Aménophis II foulant aux pieds un ennemi renversé, et au revers le roi accompagné d'Ammon, de Mouth et d'Horus ; l'autre portant le prénom du même roi, et au revers l'oryctérope (*orycteropus capensis*) couché ; animal consacré à Seth, le dieu de la force.

725 — Amulète de forme ovale, en terre émaillée, portant d'un côté le cartouche prénom d'Aménophis II, et de l'autre le titre d'*aimé de Thoth, seigneur de Schmoun* (Hermopolis).

725 bis — Statuette agenouillée, en albâtre, du roi Aménophis II. La tête manque.

726 — Bague en bronze portant le prénom d'Aménophis II (XVIIIe dynastie), avec le titre d'*aimé d'Ammon-Ra.*

727. — Bague en bronze portant le prénom d'Aménophis III, avec le titre de *dominateur dans Thèbes.*

727 bis — Bague en terre émaillée, portant le prénom d'Aménophis III.

728 — Amulète quadrilatère en terre émaillée, portant d'un côté la figure d'Aménophis III, debout, accompagné de son prénom, de l'autre trois latus.

729 — Cinq scarabées et scarabéoïdes en terre émaillée, portant le prénom d'Aménophis III avec différents titres.

730 — Cartouche en terre émaillée, portant d'un côté le prénom d'Aménophis III, de l'autre le titre *d'aimé de Sevek-Ra, seigneur d'Esné.*

731 — Deux *Ouoté* en terre émaillée, portant, au revers, le prénom d'Aménophis III.

732 — Amulète en terre émaillée, représentant un cynocéphale et, au revers, le prénom d'Aménophis III.

733 — Amulète de forme ovale en terre émaillée portant d'un côté le prénom, de l'autre le nom propre d'Aménophis III.

734 — Tête d'Aménophis III, en émail purpurin incrusté d'émaux bleus, blancs, et noirs. Fragment d'une figure en applique du plus admirable travail.

735 — Encrier de bois à double tube, portant les noms d'Aménophis III et de la reine Taia, sa femme.

736 — Scarabée et scarabéoïde en terre émaillée, portant les cartouches unis d'Aménophis III et de Taia.

737 — Amulète de forme ovale, en terre émaillée, portant d'un côté le prénom d'Aménophis III, de l'autre, le nom de Taia.

738 — Trois scarabées de grandeurs diverses, en terre émaillée, portant le nom de *la royale épouse Taia.*

739 — Scarabée en terre émaillée, portant le nom propre du roi Hor-em-hbai (l'Horus de Manéthon ; XVIIIe dynastie).

740 — Deux scarabées en terre émaillée, portant le prénom de Séthos Ier (XVIIIe dynastie, XIXe selon M. Bunsen).

741 — Empreinte de sceau en terre émaillée, portant le nom propre de Séthos Ier.

742 — Figurine funéraire en bois, au nom du roi Séthos Ier; sur la gaîne, le chapitre 6 du *Rituel funéraire.*

743 — Magnifique collier composé de six coquilles du genre *Cypræa* imitées en or, séparées par des grains d'améthyste et des triples chaînettes composées de grains d'or allongés. Au milieu est un grand scarabée en pâte de verre bleue imitant le lapis, représentant le roi Rhamsès II (XVIIIe dynastie; XIXe selon M. Bunsen), avec son cartouche au-dessus de lui, frappant un ennemi renversé à genoux; Ammon présente la harpe au roi qui est également accompagné de Pacht léontocéphale. Le pendant du collier est formé par un petit bélier couché, en calcédoine.

744 — Scarabée en terre émaillée, portant le prénom de Rhamsès II, avec divers titres.

745 — Noix d'arec (*Areca Passalacquæ*), dorée et portant la légende hiéroglyphique de Rhamsès II.

746 — Scarabée en terre émaillée, portant le prénom de Scheschonk I le Scheschak de la Bible (XXIIe dynastie).

V. dans les FIGURES DE DIVINITÉS, le n° 357.

747 — Vase en albâtre portant les deux cartouches de la reine éthiopienne Amnéritès (commencement de la XXVIe dynastie). Sur cette reine, v. M. de Rougé, *Notice sur quelques textes hiéroglyphiques découverts par M. Greene*, p. 43.

748 — Figurine funéraire, portant l'uræus au front, du roi Psammétichus (I?), XXVIe dynastie. Sur la gaîne, le chapitre 6 du *Rituel.*

749 — Pion d'échiquier en terre émaillée, portant le prénom de Nekao (XXVIe dynastie).

750 — Sceau en bronze, présentant le cartouche prénom d'Apriès (XXVIe dynastie).

751 — Contre-poids de collier (*Ment*), en terre émaillée, portant la légende complète d'Amasis (XXVIe dynastie).

752 — Petit vase à mettre le *kohol* ou poudre d'antimoine, en terre émaillée, portant le prénom d'Amasis.

753 — Amulète de forme ronde, en porphyre vert à grain fin, portant le prénom d'Amasis.

754 — Cartouche en terre émaillée, contenant le nom propre du roi Nechtharhébi (Nectanèbe II des Grecs); XXIXe dynastie.

755 — Scarabée en terre émaillée portant le prénom d'un roi inconnu, *Ra-men-onkh*.

756 — Scarabée en terre émaillée, représentant un sphinx royal, accompagné d'un cartouche presque impossible à lire et foulant aux pieds un ennemi renversé.

MONUMENTS DE LA VIE CIVILE.

STATUETTES REPRÉSENTANT DES PARTICULIERS.

757 — Pierre calcaire enduite de bitume. Le scribe *Hétéi*, debout, vêtu de la schenti. Légende dans le dos.

758 — Marbre veiné de vert. Le scribe *Phthah-em-hbai* accroupi. Figurine fragmentée.

759 — Serpentine tendre. *Le gardien du temple de Phré, Amen-se*, accroupi.

760 — Bois peint. Pastophore debout, tenant devant lui la statue d'Osiris.

761 — Bronze. Figurine d'un prêtre agenouillé, les bras étendus, la tête rase.

OBJETS D'HABILLEMENT.

762. — Treize pièces de mousseline, dont quelques-unes garnies d'une frange en forme de cordelettes.

763 — Grande pièce de toile fine, frangée.

764 — Pièces de toile moins fine à frange en cordelettes.

765 — Pièce de grosse toile.

766 — Lambeaux de toiles diverses.

767 — Quatre paquets de fil.

768 — Espèce de résille en peau découpée.

769 — Paire de sandales en feuilles de palmier tressées, avec une bride pour retenir le pied.

770 — Paire de sandales en feuilles de palmier tressées.

771 — Sandale dépareillée de petite dimension, en feuilles d palmier tressées.

772 — Paire de sandales en cuir.

773 — Paire de bottines d'enfant en cuir préparé comme le m roquin.

BIJOUX.

774 — Paire de boucles d'oreilles en or, décorées de l'égide tête d'Hator.

775 — Boucle d'oreille en or, décorée d'une tête d'oryx.

776 — Quatre boucles d'oreilles en or, sans ornements.

776 bis — Six boucles d'oreilles en bronze, dont une ornée d'u coquille du genre *Turbo*, imitée en pâte de verre.

777 — Collier de grains ouvragés de cornaline, d'or et de lapi alternés; au milieu, un scarabéoïde en jaspe roug portant le nom propre *Ape-Nofre*; fermoirs en corn line.

778 — Collier composé de mouches d'or; aux deux extrémit six petits grains de grenat, puis cinq gros grains altern de cornaline et d'améthyste.

779 — Collier composé de gros et de petits grains entremêlés lapis, de cornaline, d'améthyste, de grenat et d'or; milieu, comme pendant, une figure de bélier couch en hématite.

780 — Collier de petits grains cylindriques d'argent, entremêlés distance en distance de gros grains de cornaline ou grenat et de petits symboles en or (mouches, *ouo* partie inférieure et partie supérieure du schent, sphi à tête d'épervier d'Aroéris). Au milieu, comme symbol triade en terre émaillée composée de Phthath Patèqu debout sur les crocodiles, entre deux divinités femell léontocéphales, portant le disque sur leur tête.

781 — Collier composé de très-petits grains d'or.

782 — Collier composé de très-petits grains d'argent avec de olives d'or pour fermoir.

783 — Collier composé de petits anneaux d'or très-allié de cuivre.

784 — Collier composé d'*ouoté* en cornaline et en terre émaillée, alternés et entremêlés avec des grains de cornaline.

785 — Collier composé de grains allongés et travaillés à jour, en terre émaillée bleue, alternés avec des grains ronds de cornaline et de jaspe rouge.

786 — Collier composé de grains ronds de cornaline, de deux grosseurs.

787 — Collier composé de grains ronds entremêlés de cornaline, améthyste, jaspe, porphyre à grain fin et pâte de verre.

788 — Collier composé de grains allongés de cornaline.

789 — Collier composé de grains ronds, entremêlés, de cornaline, améthyste, porphyre, feldspath vert et pâte de verre.

790 — Collier composé de très-petits grains en cornaline.

791 — Collier également composé de très-petits grains en cornaline.

792 — Collier composé de gros grains d'améthyste pâle.

793 — Collier composé de très-gros grains ovoïdes de cornaline, d'agate, de cristal de roche, de feldspath vert, et de pâte de verre opaque de diverses couleurs.

794 — Collier composé de grains en cornaline.

795 — Collier composé de petits grains coniques, en cornaline, jaspe et lapis.

796 — Collier de gros grains ouvragés en argent.

797 — Collier composé de grains allongés en cornaline.

798 — Deux colliers de grosses perles en terre émaillée ; l'un bleu vert, l'autre bleu turquin.

799 — Collier composé de petits grains de grenat.

800 — Collier en forme d'une grosse torsade, en or.

801 — Collier composé de grains entremêlés de cornaline, de jaspe, de feldspath, de terre émaillée, de pâte de verre, de deux longues fleurs de lotus en jaspe rouge, de cinq éperviers en feldspath vert, de six cônes rentrant les uns dans les autres (symbole de lumière) en jaspe, terre émaillée, feldspath vert et cornaline; enfin, de divers petits symboles en cornaline.

802 — Collier composé de perles de verre de couleurs variées.

803 — Débris d'un collier composé de très-longs grains de cornaline et de verre de diverses couleurs.

804 — Collier composé de grains ronds en serpentine verte.

805 — Collier composé de tubes et de petits anneaux en terre émaillée blanche et bleue.

806 — Collier composé de petits anneaux en serpentine.

807 — Collier de grains en lapis, serpentine et terre émaillée.

808 — Collier composé de petits anneaux en terre émaillée de diverses couleurs.

809 — Collier composé de grains de verroterie de diverses couleurs.

810 — Débris de colliers en matières diverses.

811 — Anneau pour la jambe ou périscélide, en or uni.

812 — Bracelet composé d'un quadruple rang de petits grains d'or et de lapis, ayant pour fermoir une chatte couchée en lapis.

813 — Bracelet composé d'un triple rang de petits grains d'or et de lapis.

814 — Bracelet composé de mouches, d'*ouoté* et de grains allongés en or.

815 — Bracelet composé de petits anneaux d'argent, avec fermoir d'or.

816 — Six bracelets en argent de tailles diverses.

817 — Gros anneau d'or portant gravé sur le chaton le nom propre *Phthah touer-mai.*

818 — Anneau d'or, avec la figure de Bésa Patèque gravée sur le chaton.

819 — Anneau d'or avec un *ouoté* à jour sur le chaton.

820 — Anneau d'or à chaton carré sans gravure.

821 — Anneau en or émaillé, représentant deux lotus.

822 — Deux anneaux en or, cannelés.

823 — Scarabéoïde en cornaline, monté en or, en anneau à chaton tournant.

824 — Trois scarabées en terre émaillée, dont un avec le cartouche prénom de Thouthmès III, montés en or, en anneaux à chatons tournants.

825 — Scarabéoïde en jaspe vert, et amulète quadrilatère en serpentine, montés en or, en anneaux à chatons tournants.

826 — Quatre anneaux d'or sans ornements, dont deux seulement sont pleins.

827 — Gros anneau en argent doré, portant sur le chaton un cartouche inconnu.

828 — Bague en argent, portant sur le chaton la barque du Soleil inscrustée en or.

829 — Bague en argent, à chaton tournant; sur le chaton Hathor allaitant le jeune Harphré au milieu des papyrus.

830 — Cinq scarabées et scarabéoïdes en cristal de roche et terre émaillée, montés en argent, en anneaux à chaton tournant.

831 — Deux anneaux en argent, sans gravure sur le chaton.

832 — Scarabée incrusté en lapis et jaspe vert, monté en anneau, en argent.

833 — Scarabée en terre émaillée, monté en anneau à chaton tournant, en or et cuivre.

834 — Scarabéoïde en terre émaillée, monté en anneau à chaton tournant, en or et argent.

835 — Anneau en bronze, portant gravé sur le chaton le nom d'*Ammon-Ra, seigneur du ciel.*

836 — Autre anneau en bronze.

837 — Anneau fragmenté en cornaline, portant gravée sur le chaton la figure de Bésa Patèque.

838 — Anneau en jaspe rouge, portant sur le chaton l'image de la déesse Rannou, forme de Mouth, protectrice des moissons (un uræus, la tête surmontée de deux longues pousses de palmier).

839 — Quinze anneaux en pâte de verre et en terre émaillée, portant sur le chaton divers symboles (entre autres l'égide de Pacht, la chatte couchée, l'*ouoté*, etc.) et des légendes.

840 — Trois anneaux unis en terre émaillée.

841 — Six anneaux unis en serpentine.

842 — Cinq feuilles d'or estampées, portant divers symboles ou légendes hiéroglyphiques.

843 — Feuille d'argent dorée estampée, destinée à être portée au cou ; figure de Bésa Patèque.

844 — Deux petites spirales en or, dont l'usage est difficile à fixer.

845 — Six petits objets en or, difficiles à déterminer.

846 — Trois gros anneaux et deux ojets inconnus, en bois doré.

847 — Fibule en bronze.

USTENSILES DE TOILETTE.

848 — Miroir en métal, dont le manche représente une femme nue élevant les bras.

849 — Vingt-trois plaques de miroirs en bronze étamé.

850 — Manche de miroir en bois, représentant une houppe de papyrus.

851 — Miroir en métal, représentant une feuille de *nymphæa* avec son pétiole.

852 — Quatre peignes en bois.

853 — Trois petits pots en albâtre, en calcaire compact et en jaspe rouge, contenant encore de la poudre d'antimoine pour peindre les yeux (appelée *stim* en égyptien).

854 — Quatorze petits pots en albâtre, ayant contenu de la poudre d'antimoine.

855 — Sept styles en ivoire et en bois d'ébène, destinés à placer la poudre d'antimoine sur les bords de l'œil.

856 — Petit pot en albâtre contenant encore un collyre desséché.

857 — Seize pots à collyres et à onguents en albâtre, de la forme appelée par les Grecs *alabastron*.

858 — Vingt-quatre vases à parfums en albâtre, environ de la même forme, seulement pointus par le fond.

859 — Quatre autres vases à collyres, en albâtre, de forme allongée et pointue, un peu différente.

860 — Deux petits pots à collyres, en albâtre ; forme d'urnes.

861 — Cinq vases à parfnms, en albâtre ; forme de lécythus, sans anses, plus ou moins allongés, avec ou sans ornements.

862 — Deux vases à parfums, en albâtre; forme de lécythus, à une anse.

863 — Deux vases à parfums, en albâtre, de forme arrondie.

864 — Sept vases à parfums, en albâtre, de forme assez voisine de la précédente.

865 — Dix petits vases à parfums, en albâtre ; forme de vases panégyriques.

866 — Huit petits vases à parfums, en albâtre, de formes variées.

867 — Deux petits pots à parfums, en schiste argileux, de formes variées.

867 bis. — Seize vases à parfums, de formes diverses, en terre cuite.

867 ter. — Petit vase à parfums en terre émaillée, monté sur un pied découpé et décoré de figures à jour : tête d'Hathor, la chatte de Pacht deux fois répétée, Bésa Patèque, autre Patèque, Ambis à tête de chacal.

868 — Deux cuillers de toilette en bois, représentant une femme nue nageant et soutenant un bassin sur ses bras.

869 — Cuiller de toilette en terre cuite blanche, représentant une oie préparée pour la cuison.

870 — Cuiller de toilette en albâtre, représentant un *latus*.

871 — Cuiller de toilette en serpentine, représentant un poisson du genre *Triodon*.

872 — Cuiller de toilette en terre émaillée, représentant un oryx couché, les jambes liées.

873 — Cuiller de toilette en serpentine tendre.

874 — Cuillers de toilette fragmentées en ivoire et en bois.

875 — Cuiller de toilette en terre cuite, représentant deux mains qui soutiennent un plat.

876 — Six pinces à épiler en bronze.

877 — Main en fer à long manche, servant à se gratter le dos.

878 — Deux petites cuillers arrondies en argent.

879 — Petits styles et pilons à collyres en hématite, serpentine et bois.

VASES.

880 — Vase de forme arrondie, en albâtre.
881 — Vase de forme allongée, en albâtre.
882 — Vase en forme d'*alabastron*, en albâtre.
883 — Quatre vases de forme aplatie, en albâtre.
884 — Vase de la même forme, de très-grande dimension.
885 — Six vases de forme arrondie, en albâtre.
886 — Vase plus grand, environ de la même forme.
887 — Vase en albâtre, en forme de seau à libations.
888 — Six vases en albâtre, de formes variées.
889 — Deux vases en albâtre, représentant un homme et une femme grotesques.
890 — Vase à une anse, en albâtre.
891 — Vase en forme d'amphore, à pied allongé, en albâtre.
892 — Deux vases en forme de gourde, rappelant les eulogies chrétiennes des premiers siècles, en albâtre.
893 — Vase en forme d'amphore, à pied allongé, sans anses, en albâtre.
894 — Vase en albâtre, ressemblant à un vase panégyrique, de forme basse et très-élargie.
895 — Grand vase de forme arrondie, en albâtre.
896 — Vase à une anse, en albâtre.
897 — Vase de forme arrondie, à pied, en albâtre.
898 — Petite coupe en albâtre, cannelée horizontalement.
899 — Petite coupe en albâtre, imitant la forme de la fleur du lotus.
900 — Fiole allongée en albâtre.
901 — Treize écuelles en albâtre, de formes et de dimensions diverses.
902 — Trois vases non évidés en albâtre translucide.
903 — Quatorze mortiers en albâtre opaque et translucide, dont deux avec les pilons en albâtre.
904 — Lot de vases fragmentés de diverses formes, en albâtre.
905 — Vase en forme d'urne, en schiste argileux.
906 — Vase en forme d'urne, en serpentine noire.

907 — Trois écuelles en serpentine, de différentes couleurs.

908 — Sept vases de formes variées, en serpentine de différentes couleurs.

909 — Petit pot à pied carré, en serpentine.

910 — Deux mortiers en serpentine.

911 — Mortier et petit vase non évidé, en obsidienne.

912— Mortier de forme plate, en grès.

913 — Vase de forme arrondie, en schiste argileux veiné.

914 — Vase en forme d'urne, en porphyre serpentin noir.

915 — Huit vases en forme d'urne surbaissée, en porphyre serpentin noir, de dimensions variées.

916 — Mortier, deux broyons et un petit vase, en porphyre à grain fin.

917 — Ecuelle et urne surbaissée, en schiste argileux.

918 — Trois urnes surbaissées en calcaire compact veiné de noir.

919 — Mortier plat de la même matière.

920 — Mortier plat en tuf volcanique.

921 — Deux bardaques en terre cuite pour rafraîchir l'eau.

922 — Huit plats en terre cuite rouge, dont un portant à l'intérieur la figure d'Osiris peinte en blanc.

923 — Quatre jarres en terre cuite rouge, de formes variées.

924 — Vase en forme de calathus et trois vases brisés, de formes variées, en terre cuite rouge.

925 — Deux espèces de jarres de forme surbaissée, en terre cuite rouge.

926 — Petit vase à anse, à ventre renflé, et son plateau, en terre cuite brune.

927 — Deux vases de formes variées, en terre cuite rouge.

928 — Vase en forme d'alabastron, en terre cuite rougeâtre.

929 — Huit petits vases en forme de jarre, en terre cuite rougeâtre.

930 — Cinq petits vases de forme presque semblable, plus resserrés à la gorge, en terre cuite rougeâtre.

931 — Cinq petits vases à goulots, de formes variées, en terre cuite rouge.

932 — Vase arrondi, à goulot, en terre cuite rouge.

933 — Six vases de formes arrondies, en terre cuite rougeâtre, grise et brune.

934 — Trois vases en terre cuite rougeâtre, sans anses, de formes variées.

935 — Vase fusiforme en terre cuite rouge : c'est ce même vase qui sert à exprimer le son H dans la forme habituelle du verbe HÔS, chanter.

936 — Deux fioles allongées en terre cuite rouge et blanchâtre.

937 — Six vases à goulot et à une anse, en terre cuite rouge et brune, de formes variées.

938 — Quatre gourdes renflées en terre cuite brune, d'une forme qui rappelle tout à fait les eulogies chrétiennes des premiers siècles ; la plus grande, décorée d'ornements très-finement exécutés.

939 — Deux petits vases en terre cuite grise, l'un en forme d'amphore, l'autre en forme de seau à libations.

940 — Onze vases ou fragments de vases de formes variées, en terre cuite rougeâtre.

941 — Quatre vases de formes diverses en terre cuite noire.

942 — Sept écuelles de grandeurs diverses, en terre cuite noire à l'intérieur et rouge à l'extérieur.

943 — Deux vases à large panse, en terre cuite rougeâtre, avec peintures brunes.

944 — Jarre en terre cuite peinte en jaune et brun.

945 — Lot de fragments de vases de terre cuite.

946 — Coupe en terre émaillée bleue, décorée de fleur de lotus en noir, à l'intérieur.

947 — Vase en terre émaillée bleue, en forme de seau à libation, décoré de fleur de lotus à l'extérieur.

948 — Coupe fragmentée en terre émaillée bleue.

949 — Vase en forme de creuset, à couvercle, en terre émaillée bleue de deux couleurs formant une espèce de damier. Sur le devant, tableau représentant un défunt debout devant Thoth ibiocéphale. (Cf. le chap. 94 du *Rituel funéraire*, où le mort reçoit de Thoth un vase de cette forme et la palette à écrire.)

950 — Petit vase de terre émaillée en forme de seau à libations, portant des sujets en relief : animaux et scènes agrestes.

951 — Fragment d'un petite bouteille à panse renflée, en terre émaillée de deux couleurs.

952 — Petit vase avec couvercle, en terre émaillée.

953 — Petite gourde en verre bleu opaque.

954 — Trois petits vases de formes variées, en verre opaque, rubané, de diverses couleurs.

955 — Plat en schiste argileux noir décoré d'une double couronne de fleurs et de boutons de lotus, en serpentine blanche appliquée.

956 — Fragments d'une coupe en argent dont le fond était décoré de poissons *binni* se jouant parmi des fleurs de lotus. On voit encore les traces d'une inscription hiéroglyphique qui régnait tout autour et contenait les titres et le nom d'un basilicogrammate nomme *Thoth*. Une coupe semblable en or, intacte, conservée au Musée du Louvre, permet de restituer l'inscription, et nous apprend que ce Thoth avait été *intendant de l'or, de l'argent et de l'étain* sous le règne de Touthmès III. L'existence aujourd'hui constatée des deux coupes du Louvre et de la collection Anastasi, nous montre que ce personnage avait fait exécuter un triple modèle de ce vase dans chacun des métaux dont il avait l'intendance. L'exemplaire d'étain reste à trouver.

957 — Trois écuelles en bronze.

958 — Vase de bronze en forme de calathus.

959 — Bassin de bronze de forme ronde.

960 — Vase de bronze ressemblant comme forme à nos théières modernes.

961 — Vase de bronze environ de la même forme.

962 — Petit vase de bronze environ de la même forme.

963 — Neuf écuelles de bronze de formes variées.

964 — Petit vase de bronze arrondi, à large ouverture.

965 — Petite bouteille en bronze, à panse ronde et à goulot allongé.

966 — Espèce de cuiller large et ronde en bronze.

967 — Objet semblable en fer.

MEUBLES.

968 — Cinq clefs en fer.

968 *bis* — Gond de porte en bronze.

969 — Tête de lion en bois sculpté provenant du bras d'un trône royal. Admirable spécimen de la sculpture égyptienne sur bois.

970 — Autre tête de lion un peu plus petite et de travail un peu inférieur.

971 — Quatre chevets en bois.

972 — Chevet en pierre calcaire, décoré d'une figure de femme sculptée et peinte, de chaque côté.

973 — Chevet en albâtre d'une grande finesse de travail.

974 — Fragment d'un coffret à jour, en bois et en ivoire, d'un travail élégant.

975 — Fragment de coffret à jour, en bois peint, décoré *d'ouoté*.

976 — Petite boîte semi-cylindrique, à compartiments, en bois sculpté, d'une grande finesse.

977 — Fragments divers de meubles et de coffrets en bois, en ivoire et en bronze.

ARMES.

978 — Quatre arcs.

978 *bis* — Deux paquets de flèches en roseau, dont un dans une espèce de carquois en bois.

979 — Dix-neuf pointes de flèches en bronze.

980 — Trente et une pointes de flèches barbelées en bronze.

981 — Caisse entièrement remplie de pointes de flèches en bronze.

982 — Bâton de mimosa armé de fer au bout, appelé *schbot*, qui servait à la chasse.

983 — Hachette de bronze emmanchée à un manche de bois : la même qui, dans les textes hiéroglyphiques, sert à exprimer l'idée de *divinité*.

984 — Fer de hache en fer.

985 — Fer de hache en bronze.

INSTRUMENTS DE MUSIQUE.

986 — Grande trompette droite en bronze.
987 — Deux clochettes en bronze.

INSTRUMENTS D'AGRICULTURE.

988 — Joug en bois de forme droite, dont la figure, dans l'écriture hiéroglyphique, sert à exprimer la lettre *S*.
989 — Houe en bois, qui sert à exprimer le son *M*.
990 — Deux faucilles en fer à manche de bois.
991 — Deux crochets en bois pour soutenir des paniers aux deux côtés d'une bête de somme.

USTENSILES DIVERS.

992 — Instrument à travailler le bois, muni d'une lame de fer, dans le genre de ceux dont se servent aujourd'hui les tonneliers. C'est cet instrument que Champollion appelait l'*éprouvette*, et qui, dans l'écriture hiéroglyphique sert à rendre l'idée générale d'*instrument* et celles d'*épreuve* et d'*approbation*.
993 — Couteau en silex dont le paraschiste se servait pour ouvrir le flanc de la momie.
994 — Quatre instruments en bronze qui semblent avoir été destinés à hacher des viandes; l'un d'eux est emmanché en bois.
995 — Lame en bronze d'un instrument du même genre.
996 — Huit espèces de crochets en bronze.
997 — Cinq espèces de petits styles, pilons et cuiller en bronze.
998 — Épingle en bronze.
999 — Quatre aiguilles en bronze, de diverses grosseurs.
1000 — Huit corbeilles à couvercles, de grandeurs diverses, en jonc et en feuilles de palmier tressées,
1001 — Ciseaux en bronze d'une forme très-particulière.
1002 — Quatre grands polissoirs en obsidienne noire.
1003 — Huit polissoirs en obsidienne noire, en forme de deux doigts joints.

1004 — Deux polissoirs en forme de doigt, en obsidienne noire et grise.

1005 — Fer très-allongé d'une espèce de hache en bronze.

OBJETS RELATIFS A L'ART DE L'ÉCRITURE

1° *Instruments de l'écriture.*

1006 — Palette de scribe en bois d'ébène, portant incrustée une double prière à Ammon-Ra et à Thoth, en faveur du scribe *chargé des constructions pour les villes de Panau et d'Héliopolis, Ahmes.*

1007 — Palette de scribe en bois, portant tracés à l'encre quelmots très-difficiles à lire, en écriture hiératique.

1008 — Palette de scribe en bois portant le cartouche prénom d'Amosis (XVIIIe dynastie), encore garnie de ses pinceaux en roseaux nommés en égyptien *Kasch.*

1009 — Encrier en bois d'ébène, à quatre tubes réunis, portant le nom du scribe *Ah-mes* (v. n° 1006), et sur chaque tube l'indication d'une des trois tétraménies de l'année égyptienne, formant ainsi une espèce de calendrier.

1010 — Encrier en bois à quatre tubes.

1011 — Encrier en terre cuite, orné de la figure d'un cercopithèque qui le tient serré dans ses bras.

1012 — Encrier en serpentine noire, orné également de la figure d'un cercopithèque.

1013 — Sept encriers en bois.

1014 — Gros roseau taillé pour écrire.

1015 — Palette à couleur, portant le nom du *peintre royal Aouo*, les godets pour les sept couleurs, avec leurs noms écrits au dessus.

1016 — Double godet à couleur en grès, portant gravée la représentation d'un scribe agenouillé adorant la déesse Sef-Ré, dame des lettres, compagne de Thoth.

1017 — Petite palette à couleurs en serpentine noire.

1018 — Broyon à couleurs en bronze.

2° *Papyrus.*

Voici une des plus riches séries de la collection; les papyrus montent au nombre de soixante, et quelques-uns ont une très-haute importance. — Malheureusement ils sont tous encore roulés, et on n'a pu juger de leur contenu qu'en déployant avec la plus grande précaution le commencement des volumes. — La partie la plus curieuse de cette série est celle que forment nos nos 1072—1075. M. Anastasi, dans ses fouilles à Thèbes avait découvert la bibliothèque d'un gnostique égyptien du second siècle, et une partie de cette bibliothèque avait passé avec sa première collection dans le musée de Leyde; c'est de là que venait le fameux texte magique en écriture démotique et deux petits papyrus grecs pliés en forme de livres qui font plusieurs des plus beaux ornements de ce musée. Mais ce n'était pas là toute la découverte, et, dans la nouvelle collection de M. Anastasi, nous avons un supplément très-important à joindre aux textes étudiés par Reuvens dans ses *Lettres à M. Letronne.* D'abord un grand traité magique en écriture démotique, comme celui de Leyde, deux traités grecs du même genre, enfin un ouvrage complet également gnostico-astrologique, en grec, tracé sur des feuilles de papyrus pliées comme nos livres modernes, et écrites sur les deux faces.

1019 — Manuscrit hériatique fort considérable. Registre de comptabilité, avec rubriques. Écrit sur les deux faces. Écriture de la XVIIIe ou de la XIXe dynastie. — Ce manuscrit se terminant par l'indication d'une année 34e ne peut convenir qu'au règne d'un des princes qui ont occupé le trône le plus longtemps vers l'époque indiquée par l'écriture, tels que Schtos Ier, Rhamsès II ou Rhamès III.

1020 — Gros manuscrit hiératique du *Rituel funéraire* sur papyrus royal, orné de vignettes d'un style remarquable. La première partie du texte est en blanc, jusqu'au tableau de l'Adoration du Soleil dans les deux hémisphères (ch. 16). Le texte commence au chap. 47, après lequel vient immédiatement le chap. 57. Exécuté pour un individu nommé *Otp-Amen.*

1021 — Abrégé du *Rituel funéraire*, en écriture hiératique, avec vignettes. Exécuté pour la *pallacide d'Ammon Sa-Chons.*

1022 — Abrégé du *Rituel funéraire*, en écriture hiératique, avec vignettes. Exécuté pour un défunt nommé *Horus.* Commence au chap. 17.

1023 — Abrégé du *Rituel funéraire*, exécuté en l'honneur de *la pallacide d'Ammon Sa-Chons, fille de Sa-neb-Aschero.* Commence par une peinture avec inscriptions hiéroglyphiques.

1024 — Abrégé du *Rituel funéraire*, en écriture hiératique, avec vignette initiale. Exécuté pour une femme nommée *Ise-as-Onch.*

1025 — Abrégé du *Rituel funéraire*, exécuté pour le *scribe des revenus du temple d'Ammon, Sa-pe-ghaak.* Commence par une peinture à légendes hiéroglyphes.

1026 — *Rituel* hiéroglyphique exécuté pour un défunt nommé *Pet-pap.*

1027 — Abrégé du *Rituel funéraire*, en écriture hiératique, avec tableau initial. Exécuté pour *la pallacide d'Ammon Sa-tent-Aschero.*

1028 — Débris d'un *Rituel* hiéroglyphique avec figures, très-mutilé.

1029 — Gros *Rituel* hiératique, en mauvais état.

1030 — Abrégé du *Rituel funéraire*, en écriture hiératique, avec vignettes, exécuté pour une défunte nommée *Ise-rachi.*

1031 — Manuscrit funéraire, composé de figures représentant la navigation du Soleil, en très-mauvais état.

1032 — *Rituel* hiératique avec figures; comprend le chap. 1.

1033 — *Livre des migrations*, en écriture hiératique, encore attaché; le titre écrit en dehors, sur le rouleau.

1034 — Manuscrit cacheté avec suscription en hiéroglyphes linéaires hiératicisants.

1035 — Petit manuscrit plié et cacheté, à suscription hiératique.

1036 — Petit manuscrit funéraire hiératique, d'écriture très-fine, avec suscription.

1037 — Petit manuscrit hiératique, avec une ligne sur l'autre face; ayant été porté comme talisman.

1038 — Deux feuilles de papyrus collées sur toile, portant, en écriture hiératique, des prières pour le défunt *Ahmes fils de Pinaou.*

1039 — Petit manuscrit funéraire hiératique, avec suscription.

1040 — Petit manuscrit encore attaché, à suscription hiératique.

1041 — Petit manuscrit hiératique plié, avec dessus un *ouoté*. Ayant servi de talisman.

1042 — Très-petit manuscrit funéraire composé de figures, avec suscription hiéroglyphique.

1043 — Petit manuscrit funéraire hiératique.

1044 — Manuscrit funéraire hiératique, réduit en partie à l'état de charpie.

1045 — Manuscrit funéraire hiératique tournant au démotique ; en gros caractère.

1046 — Autre manuscrit du même genre.

1047 — Petit manuscrit funéraire hiératique, de très-basse époque.

1048 — Manuscrit funéraire hiératique, de basse époque.

1049 — Manuscrit funéraire grossier de basse époque, composé de figures avec de courtes légendes hiéroglyphiques.

1050 — Manuscrit roulé et fermé d'une bande de cuir, avec une suscription hiératique.

1051 — Petit manuscrit hiératique de basse époque.

1052 — Fragment d'un petit manuscrit hiératique de basse époque.

1053 — Fragments de manuscrits hiératiques.

1054 — Contrat démotique daté de l'an 5 de Darius.

1055 — Contrat démotique daté de l'an 25 d'un Ptolémée, fils de Ptolémée.

1056 — Contrat démotique daté de l'an 30 du même roi ; signatures des témoins en grec au bas du texte.

1057 — Contrat démotique daté de l'an 7 de Ptolémée Evergète.

1058 — Contrat démotique daté de l'an 17 du même règne.

1059 — Contrat démotique daté de l'an 25 d'un règne qui n'est pas indiqué.

1060 — Contrat démotique encore plié, avec enregistrement grec.

1061 — Assez gros manuscrit funéraire en écriture démotique.

1062 — Manuscrit attaché avec suscription tournant au démotique ; copie du *Livre des Migrations*.

1063 — Autre manuscrit avec suscription du même genre.

1064 — Autre du même genre.

1065 — Autre du même genre.

1066 — Petit manuscrit funéraire démotique.

1067 — Manuscrit démotique avec inscription.

1068 — Manuscrit grec plié et cacheté, avec enregistrement à l'extérieur.

1069 — Manuscrit grec ptolémaïque opisthographe, portant au revers les restes d'un texte hiératique de basse époque.

1070 — Lettre pliée avec cette suscription grecque : Ἀπολλωνίῳ.

1071 — Petit manuscrit portant quelques lignes de grec à l'extérieur.

1072 — Grand manuscrit magique en écriture démotique, avec transcriptions grecques dans l'intérieur des lignes, comme à celui de Leyde. Écrit sur les deux faces; le même que ce dernier.

1073 — Manuscrit sur feuilles de papyrus pliées en livre, formant 33 feuillets écrits des deux côtés, à 60 lignes environ par page. — Traité de magie et d'astrologie gnostique, en grec, supposé écrit par un nommé Néphotès et dédié au roi Psammétichus; entre autres choses curieuses, il contient une série de prescriptions et de recettes sur la manière de faire les amulètes et les pierres magiques. En tête sont trois pages de copte, qui débutent par l'histoire d'un fromage mystique pour la composition duquel s'associent Osiris, Sabaoth, Iao, Jésus et tous les autres éons. Ce fromage n'est autre que la *gnose*. — Ecriture du second siècle de notre ère.

1074 — Long manuscrit grec, magique et astrologique, d'une écriture très-fine, probablement complet, brisé en deux parties.

1075 — Grand manuscrit grec magique.

1076 — Six rouleaux de papyrus de dimensions diverses, enc fermés.

1077 — Fragments très-mutilés de papyrus de toute espèce, l ratiques, démotiques et coptes.

3° *Tessères et tessons inscrits.*

1078 — Éclat de pierre calcaire de grande dimension port d'un côté, un long texte de 12 lignes serrées d'é ture hiératique de la XVIIIe ou XIXe dynastie, coup en versets par de gros points rouges comme dans papyrus historiques de la même époque ; de l'au quatre lignes d'écriture hiératique d'une autre ma grande et assez lâche.

1079 — Eclat de pierre portant, d'un côté, un compte de penses en 9 lignes d'écriture hiératique, daté de l'an de Rhamsès II (XVIIIe dynastie), et, de l'autre, traces d'un texte en 9 lignes d'écriture hiératique.

1080 — Tesson de poterie portant un compte de dépenses 6 lignes d'écriture hiératique de la XVIIIe dynastie.

1081 — Tesson de poterie portant le fragment d'un compte dépenses en 6 lignes d'hiératique, daté de l'an 41 Rhamsès II.

1082 — Tesson de poterie contenant un fragment de compte deux colonnes, l'une de 3, l'autre de 5 lignes. Hiéra tique de la XVIIIe dynastie.

1083 — Tesson de poterie portant 5 lignes, fragment d'un tex hiératique avec rubriques. Caractère de la XVIIIe dy nastie.

1084 — Tesson de poterie portant 5 lignes d'hiératique de l XVIIIe dynastie.

1085 — Tesson portant 5 lignes d'hiératique de la XVIIIe dy nastie.

1086 — Tesson portant un compte en 5 lignes d'hiératique, dat de l'an 24 (de Rhamsès II?).

1087 — Tesson portant le fragment d'un texte historique en 7 li gnes d'hiératique de la XVIIIe dynastie.

1088 — Tesson portant 5 longues lignes d'hiératique de la XVIIIe dynastie.

1089 — Tesson portant 8 lignes d'hiératique de la XVIIIe dynastie.

1090 — Dix tessons portant des fragments de textes en hiératique de la XVIIIe dynastie.

1091 — Éclat de pierre calcaire portant, sur une face, 13 lignes, sur l'autre, 6 lignes d'hiératique de la XVIIIe dynastie.

1092 — Deux tessons portant des textes démotiques.

1093 — Tesson brisé en trois morceaux, portant un long texte en 14 lignes d'écriture libyque.

1094 — Trois tessons portant des reçus de contributions en grec.

1095 — Trente-huit tessons et fragments de tessons portant des inscriptions coptes.

1096 — Trois éclats de pierre calcaire, portant sur les deux faces des inscriptions coptes.

1097 — Tessère de momie en bois, portant 2 lignes de démotique.

1098 — Tessère de momie en bois, portant 3 lignes de grec.

1099 — Trois tablettes en bois, portant des reçus de contributions en grec.

4° *Sceaux et empreintes de sceaux.*

1100 — Onze sceaux en diverses matières, portant des symboles variés.

1101 — Deux empreintes de sceaux portant diverses figures, et l'une d'elle le nom grec : ΠΟΤΑΜΩΝ.

JEUX.

1102 — Poupée d'ivoire à bras mobiles, d'un travail très-délicat.

1103 — Quatre balles à jongler, en terre émaillée de deux couleurs.

1104 — Deux espèces de dames *(latrunculi)* en lapis.

1105 — Quatre autres en bois, de dimensions variées.

OBJETS DIVERS.

1106 — Figurine d'un foulon travaillant, en terre cuite.

1107 — Figurine de femme nue, monstrueuse, en terre cuite noire.

1108 — Trois cercles d'ivoire sans ornements.

1109 — Extrémité de phallus, en terre émaillée, provenant d'une statue ithyphallique de dimension colossale.

1110 — Quatre petits vases unis ; représentation en terre émaillée.

1111 — Moules à figurines funéraires, à deux pièces, en pierre calcaire.

1112 — Moule en pierre calcaire représentant l'oiseau *Bennou* accroupi.

1113 — Moules en schiste argileux.

1114 — Trois représentations d'une colonne à chapiteau en fleur de lotus ; serpentine, bois et verre.

1115 — Lots de fragments indéterminés, en matières diverses.

MONUMENTS NON ÉGYPTIENS

MONUMENTS PHÉNICIENS.

1116 — Bronze. Figurine de bœuf, dont le style rappelle celui des idoles qu'on trouve fréquemment dans la Sardaigne.

1117 — Cornaline, scarabée. Espèce de Silène, nu, debout.

1118 — Cornaline, scarabée. Grue debout, auprès d'un grand roseau.

1119 — Cornaline, scarabéoïde. Cheval.

1120 — Améthyste, scarabée. Coiffure de la Vénus de Cypre, telle qu'elle est représentée sur les médailles frappées à Paphos pendant la domination des Lagides.

MONUMENTS GRECS ET ROMAINS.

1121 — Vase peint à figures rouges (*stamnus*). *Hercule*, nu, debout, appuyé sur sa massue, adresse la parole à une des *Hespérides* assise au pied de l'arbre autour duquel est enroulé le dragon; derrière elle, est une autre *Hespéride* et le fleuve *Léthon*, le front armé de cornes. Revers : 3 éphèbes drapés.

1122 — Urne cinéraire romaine, en albâtre veiné, avec les anses détachées, de très-grande dimension.

1123 — Autre urne avec les anses détachées en albâtre veiné.

1124 — Trois urnes cinéraires, en plomb, contenant des ornements et des *ampullæ* en terre.

1125 — Trois bagues, dont deux en or et une en argent, portant au chaton des pierres gravées.

1126 — Main phallique en corail.

1127 — Lampes en terre cuite, à sujets divers : Jupiter-Sérapis et le Soleil; Lion, etc.

1128 — Tête de panthère, le col entouré d'une guirlande de lierre. Sculpture en marbre de Judée.

1129 — Lot de monuments douteux ou supposés.

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